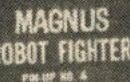


Epic Comics goes back to the '50s with 'Atomic Age'

\$2.25 United States \$3.25 Canada



RUSSELL MANNING

The guy on the left is from Epic Comics' 'Atomic Age'

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Russ Manning's art stood out in this SF series of the '60s. 53

Our preview this week is *Innovation's All Hallows' Eve*. See Page 3.

Dark Horse Comics: 'We're #3'

Independent publisher has 8.42% share of market in August

Dark Horse Comics reported unprecedented sales figures during summer 1990 for several of its comic-book titles and trade paperback collections, including *Give Me Liberty*, *Hard Boiled*, *Aliens vs. Predator*, and *Aliens: Earth War*.

Dark Horse Marketing Director Bob Schreck said this has resulted in securing Dark Horse's place as the third-largest-selling comic-book publisher in the U.S. direct-sale market.

Give Me Liberty #1 by Frank Miller and Dave Gibbons has sold approximately 111,000 copies, and its second issue is already at 85,000 copies sold without reorders. The first issue of Miller's *Hard Boiled* series, created with artist Geof Darrow, is "basking in sales around the 90,000-copy mark," according to Schreck.

"Both titles are experiencing extremely brisk sales at the retail level, and distributor reorders are coming into the Dark Horse offices strong and steady with no signs of easing up."

"Considering that both *Give Me Liberty* and *Hard Boiled* each have a U.S. cover price of \$4.95," Schreck continued,

"these sales are quite an accomplishment for any publisher, let alone an independent. Mean-

while, Dark Horse is currently holding a higher percentage of the market than any other inde-

pendent publisher to have previously held the third-place posi-

(DARK HORSE, Page 3)



'Atomic Age' features '50s SF

By Maggie Thompson

Atomic Age #1 is scheduled to

ship from Epic Nov. 6. Described by Marvel as a "1950s-style science-fiction series," the comic book is written by Frank Lovece and drawn by Mike Okamoto and Al Williamson. The story involves an alien slave-catcher who comes to Earth in the '50s to capture a band of suicidal extraterrestrials. The Epic mini-series will run for four issues and cost \$4.50 per issue.

Sept. 20 Lovece (pronounced "lah VETcha") and Okamoto discussed *Atomic Age*, their first comics project.

"The idea began 10 years ago," Lovece said. "I was in college and began working with the character name Nimbus and a vague question of whether there is some point at which life is not worth living. I wasn't thinking about why people would commit suicide — but about whether there would be such a point considering quality of life. I began considering a race of people — a race of slaves — and whether they might commit mass racial suicide."

"Then the science-fiction ele-

ment kicked in.

"An amoeba never dies, when you think about it; it just keeps dividing. A race of aliens could be created from one cell — and eons later, it would still exist. If you pluck a couple of pieces from the mother cell, they're still physically a part of the mother cell: To eliminate the mother cell would be to commit genocide, wouldn't it?"

Lovece said the story evolved to the point at which he said, "Gee, wouldn't it be neat to set it in the '50s?"

He said, "It would be more '50s than the '50s were: Everywhere you look, there'd be a tail fin and a James Dean guy. It would be the type of '50s you see in TV commercials."

"At some point it just seemed as if the '50s had always been a part of the stories."

He said he was fond of many aspects of the '50s. "I love the great old toys; I love Slinkys and Mr. Machine and the corny commercials. It was an innocent era, with kids with short hair and striped, short-sleeved shirts."

(ATOMIC, Page 3)

Grim Natwick dies

Creator of Betty Boop was 100

Myron H. ("Grim") Natwick, creator of Betty Boop, died Oct. 7 of pneumonia and heart disease in Santa Monica (Calif.) Hospital Medical Center. He was 100.

Born Aug. 16, 1890, in Wisconsin Rapids, Wis., Mr. Natwick studied drawing and painting in Chicago, New York, and Vienna. In 1928, he went to Hollywood and joined the animation studio of Max and Dave Fleischer. The Fleischers were producing cartoons where the audience was to sing along with popular songs, following a bouncing ball which guided them to the words. Mr. Natwick was asked to design a cartoon character to accompany "Boop-Boop-a-Doop," a song popularized by Helen Kane. He drew here with a dog's head and with Kane's spit-curl hair style.

Betty Boop, with a human head, first appeared in 1930 as a supporting character in a cartoon starring Bimbo the dog called "Dizzy Dishes," in which she again sang "Boop-Boop-a-Doop." She was a hit and Bimbo soon was relegated to playing supporting roles to Betty Boop.

Mr. Natwick also worked for Ub Iwerks, for Walter Lantz, for the U.S. Army (making training films), and for the Walt Disney Studio, where he animated Snow White for *Snow White and the Seven Dwarfs*. He also worked on Mr. Magoo and was active in animation when he was in his eighties.

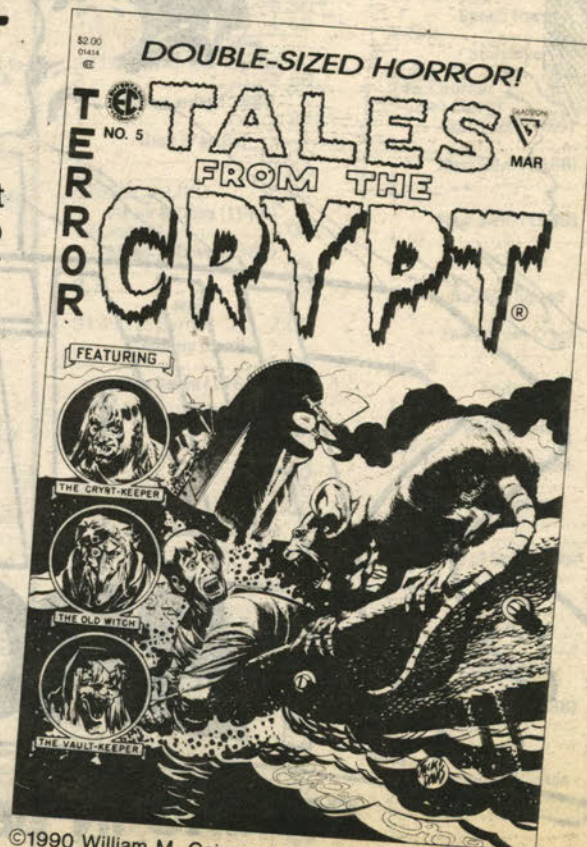
Mr. Natwick is survived by his daughter, Nancy Matchell of Garden Grove, Calif., and two grandsons.

Services and burial were held Oct. 11 in Wisconsin Rapids.

RETAILERS, DO YOU EVER GET THAT SINKING FEELING...

...that you didn't order enough copies of the latest Gladstone/E.C.'s to satisfy demand? Well, I'm here to warn you to be sure you place a robust order for *Tales From the Crypt* #5! This edition features such rats-cally tales as "Telescope," art by Jack Davis, "The Substitute," art by Jack Kamen, "Murder Dream," art by Bernard Krigstein, "The Switch," art by Graham Ingels, "The Sewer," art by Johnny Craig, "Mr. Bid-dy... Killer!" art by Jack Davis, "The Gullible One," art by Jack Kamen, and "Partially Dissolved," art by Graham Ingels.

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Created by
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ATOMIC (From Page 1)

I wanted to play with those images."

Lovece worked with artist Mike Okamoto. "He's one of the top commercial artists in New York City, but what he really wanted to do was comic books."

"We've worked together for years, so we did a proposal, sent it off, and Carl Potts picked it up for Epic, even though in a lot of respects Mike and I are unknown quantities."

Lovece was born in Argentina and raised in West Virginia. A journalist, he writes a United Features syndicated newspaper column, once titled *Behind the Scenes* and now called *Star View*. He has written three books: *Thirty Years of Television* and *Hailing Taxi: The Official Book of the Show* by himself and *The Brady Bunch Book*, which he co-wrote. "I've been writing fiction since I was a kid, and won awards in college for writing fiction."

Is he aiming to write *The Great American Novel*?

"I'm working on *The Great American Screenplay*."

He said he had to give Carl Potts "a lot of credit for taking a risk" on *Atomic Age*. "I think it was a good risk to take, and now Mike is getting offers from everyone under the sun."

He spoke highly of artist Okamoto. "Innovation's made him one of their top artists; he did the third and fourth issue of *Vampire Lestat* for them. I didn't even get a copy of #4, because it sold out so fast."

"He's doing *Maze Agency* and other stuff for them, along with the adaptation of Piers Anthony's *On a Pale Horse* — which he's doing as a full painting job."

"The guy kills me: He does pencils, inks, colors. I hate him. He's so humble you want to strangle him. He's sitting here blushing."

The 37-year-old Okamoto is a Japanese-American whose family lived in Detroit. He said of Lovece's work on the Epic project, "I was amazed the way he would write the plots, I would do the art, and he would write the perfect dialogue afterwards. It was a brand-new experience seeing it come together like that."

"Frank comes up with the most amazing story concepts."

The mini-series is scheduled for monthly release, and the team is working on the last issue. "We're both kind of sad," Okamoto said, "because we've been working on this such a long time and it's coming to an end now."

He said that Lovece was "really good" at spotting details in the art and expanding them. "I'm just throwing in little details for the heck of it, because it's fun for me. I'm always surprised to see whole final chunks of script that come from my detail."

Okamoto has worked as a commercial artist for 15 years and grew up with comics. "I was really influenced by the cartoons I saw on TV, and comics just grew out of that. I was always a fan of the underground comix, and then Frank introduced me to the independents, when they got going in the early '80s — including the first issue of *Love and Rockets*, which just blew me away. I'd had no idea things like that were being produced. Comics had really grown up."

Lovece said he hadn't had as much time in the past to work on comics projects as he'd have liked. "This is our first real, big-scale project."

By Mitchell Perkins

All Hallow's Eve in Wicklow, Ireland, is a time for the telling of stories and a gathering of spirits.

It is a night to huddle before peat fire at the thatched cottage of Tom Ryan. "Old Tom" is Wicklow's master storyteller; it is Tom who on this ghost-filled night will rekindle Wicklow's legends. On this night the "special" children of Wicklow sit before Tom's glowing hearth. The old farmer studies their excited faces as he lights his pipe. The wooden match almost disappears beneath his ancient gnarled fingers.

To sit before Tom's hearth is a special treat, indeed. The village forefathers selected these worthy children to hear Tom's All Hallow's Eve Tale. These children have earned their place before Tom's hearth, for each of them has provided the village of Wicklow with a memorable act of kindness.

The orange light from the fire's glow ripples across the children's eager faces. Hughie Nolan, Patrick Sullivan, Shay Fitzgerald, Allyn Thomas, and little Annie Murphy. Good, worthy children all!

A belligerent wolf howls at the window; a clump of peat collapses in the stone hearth, sending blazing sparks across the room. Instinctively, the children push themselves closer to Tom Ryan. Now is the time for the storytelling to begin.

Young Patrick Sullivan, clearly the speaker for the group, breaks the silence. "We want you to tell us about Jack. Is his soul as heartless as the villagers claim?"

Little Annie Murphy chimes in. "Where did the Jack O'Lantern come from?"

Tom Ryan clenches the stem of his pipe tightly in his teeth. "All in due time. The Jack O'Lantern is certainly a good choice for this night of nights. As for where he came from, well, that's a secret that's got its roots right here in Wicklow. Before I begin, you must promise to bring this tale to life only on All Hallow's Eve."

Tom Ryan empties his pipe into the blazing hearth and then continues. "Well, children, do ye agree?"

And so the tale of the great Jack O'Lantern begins. From the very beginning we knew that *All Hallow's Eve* was going to be a very special project. As the writer I tried to create a no-nonsense "David Lean" approach to the story. In order to provide a straightforward storyline I developed a framing device to bridge the beginning and end of the story. I also wanted this framing device to provide the Jack O'Lantern legend with an old-fashioned story-telling flavor.

British illustrator John Lang brought the characters to life with his special blend of magic. This is John's first assignment since moving to the States. In Britain, John illustrated a number of children's books for Ginn and Company.

When we began *All Hallow's Eve* (whew — almost two years ago!) we hoped at best for a black-and-white book. When Innovation offered us color, we had to redo several key scenes. With color and the Prestige Format we both wanted to produce *All Hallow's Eve* as an "old-time" book. John redid several pages to guarantee that the book would have the look of an old Technicolor film with earthy Halloweenish tones.

We both want to thank all of the fine folks at Innovation for this wonderful opportunity. Special thanks go to David Campiti and Scott Rockwell for making it happen. A special round of applause, too, for Vickie Williams for caring so much and for her superb lettering job.

And who created the legend of the Jack O'Lantern? Well, Innovation is releasing *All Hallow's Eve* just in time for Halloween.

"I'm almost scared to say that, because I don't want potential readers to worry about it."

He said one reason he set the series in the '50s was the attitude prevalent then towards women and minorities.

"It's a parallel that I hope I don't hit people over the head with."

"The slaves on the planet of Helix (shaped like a DNA molecule) are treated like dirt. Among the people who get involved with the problem are Joe Nunez (a UCLA grad and good writer working as a low-paid freelancer for a Los Angeles paper) and Col. John Lear (six months from retirement, he's been put out to pasture at an Army base).

"Nunez is treated like dirt and sees Nimbus as something to be exploited."

"Lear hates everyone and wants to twist the truth for self-aggrandizement."

"Nunez and Lear form a wary bond planing to use each other."

"I wish I could write a story with heroes; even though Joe is a good guy, he has the tragic flaw of ambition. You don't feel sorry for him, because his girl friend is the most gorgeous blonde you've ever seen, thanks to Mike's art. She's a college graduate who is a graphic designer and doesn't want to be a housewife; her dream is to be a Madison

Avenue executive. And her parents are ambivalent about her relationship with Joe because of his race."

All the plot elements bubble under the surface. "They'll all reach a head, and Nimbus is the catalyst."

Lovece said Nimbus will have his own problems, on Earth to catch the drones though he doesn't know why. "Throughout the course of the story, we find out things about him that trigger his own rebellion and confusion. He's not a noble character, yet he's the one who probably has the purest motives of anyone in the story. He's a doberman pinscher from space: black, deadly, and smart — but ignorant of why he's been trained to act."

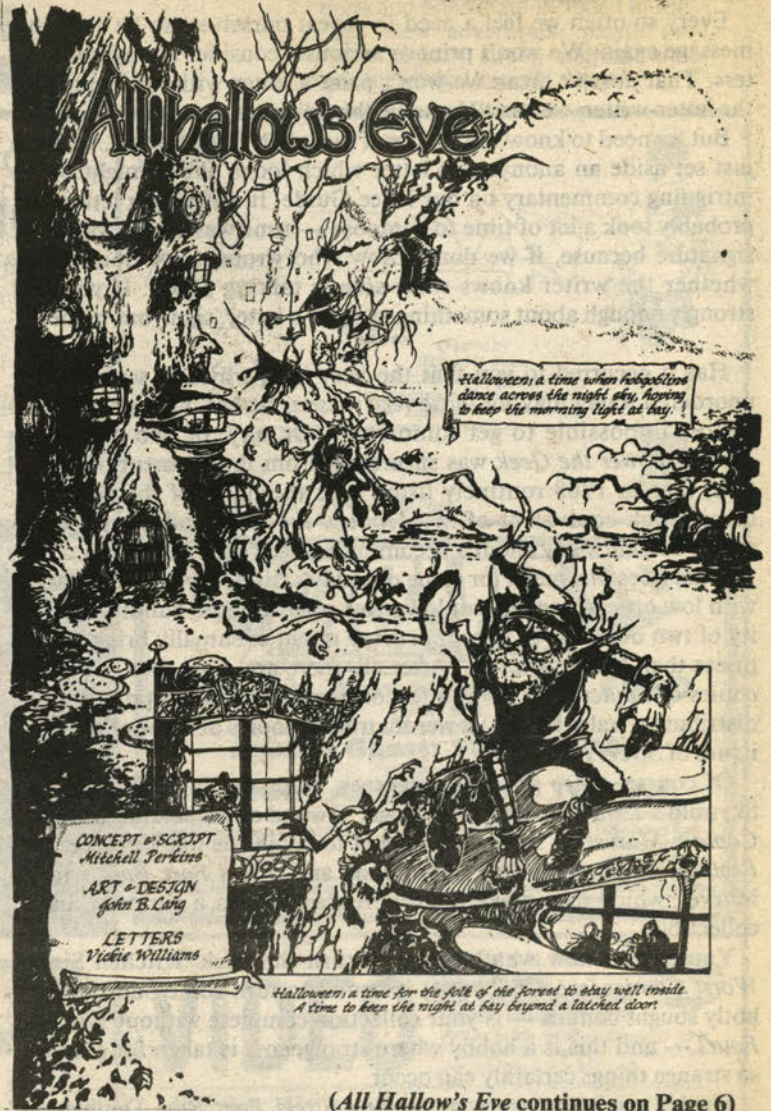
Lovece said he thought readers would enjoy the story — "especially when you see how Al Williamson has inked the art. I don't know how good my writing is; I know his art is good."

Does Lovece see this as a storyboard for his Great American Screenplay? "It would be way too expensive to film. We have scenes on the Helix which would be amazingly complex to shoot."

He said the story was "dead serious" but had "light-hearted elements." It also has "a lot of action."

"You haven't lived till you've seen two aliens locked in a life-

All Hallow's Eve: a brief introduction



(All Hallow's Eve continues on Page 6)

Tom DeFalco, Ron Frenz make shop appearance

Marvel Comics Editor-in-Chief Tom DeFalco and artist-writer Ron Frenz will be at Steve's Comic Relief on Saturday, Oct. 20, in Colonia, N.J., at the Bradlees Shopping Center, 1555 St. George Ave., from 11 a.m. to 1:30 p.m. and Toms River, N.J., at 635 Bay Ave. in the Sea Court Pavillion from 3:30 p.m. to 6 p.m.; on Sunday, Oct. 21, in Lawrenceville, N.J. at Mercer Mall on Route 1 South and in Levittown, Penna., at 4135 Woerner Ave., Sunday, Oct. 21, from 3:30 p.m. to 6 p.m.

DeFalco writes *Mighty Thor*, for which Frenz is artist.

or-death battle over a bowling alley."

He spoke highly of the cover of the first issue. "It's gorgeous in its own way — a battle in a drive-in theater. Yes, we have dancing hot dogs on the cover. For anyone who loved those dancing hot dogs in drive-in ads, *Atomic Age* is for you."

He said he was nervous about the project but said he hoped it conjured up what he felt when he read *Love and Rockets* and the early *American Flagg!* "Atomic Age is the sort of comic book I would dig; I really would: It's Outer Space Meets The Livin' End."

Where do things go from here? Okamoto said, "Frank has some ideas for a sequel to *Atomic Age*, but he and I will keep working on projects together, whether or not anything comes of that."

Flashback: 20 years ago

The late-night NBC-TV talk show *Tomorrow*, starring Tom Snyder, is devoted to comic books. Appearing as guests on the Nov. 26, 1975, edition of the New York City-based program are DC Publisher Carmine Infantino, DC Editor Julius Schwartz, and Marvel's Stan Lee.

—Greg W. Myers

Flashback: 20 years ago

Wally Wood tries out as artist on *Prince Valiant* with the single installment published Nov. 15, 1970.

—Greg W. Myers

DARK HORSE (From Page 1)

tion in over two years, with Capital City's *Internal Correspondence* reporting a dollar market share of 5.34% in July, 8.42% in August, 5.66% in September, and a 7.25% share of the market in October."

To date, the sales of the *Aliens vs. Predator* series is close to 700,000 copies, while the sales of the *Aliens: Earth War* series is currently at 538,000 copies, Schreck said.

Both of the softcover trade paperbacks solicited for this year, *Aliens II* by Mark Verheiden and Denis Beauvais and *Predator I* by Verheiden and Chris Warner, have initial orders for approximately 24,000 copies each, he said.

"With the upcoming release of books like *Moebius #0: The Horny Goof*, Paul Chadwick's *Concrete: the Complete Short Stories 1986-1989*, *Dark Horse Presents #46* featuring an all-new Predator tale and the official movie adaptation for the *Predator II* motion picture, which is set for a December theatrical release, we are confident about our future impact upon the direct sales market."

Schreck concluded, "All of us at Dark Horse Comics sincerely appreciate the support of all those connected with this market, but — most importantly — our thanks go to the readers whose incredible vote of confidence in what we are publishing is clearly the most treasured gift that any publisher could ever hope for."

Editorial

By Don and Maggie Thompson

Every so often we feel a need to repeat ourselves, so let's try this message again: We won't print or seriously consider anonymous letters. That *doesn't* mean we won't print a letter without identifying the letter-writer; we run "Name Withheld" notes from time to time.

But we need to know the source of the letter. For example, we have just set aside an anonymous letter which looks like it might be an intriguing commentary on our Price Guide. It was a long letter that probably took a lot of time to compose — time wasted for want of a signature because, if we don't know who wrote it, we don't know whether the writer knows what s/he is talking about. If you feel strongly enough about something to write a letter, sign your name.

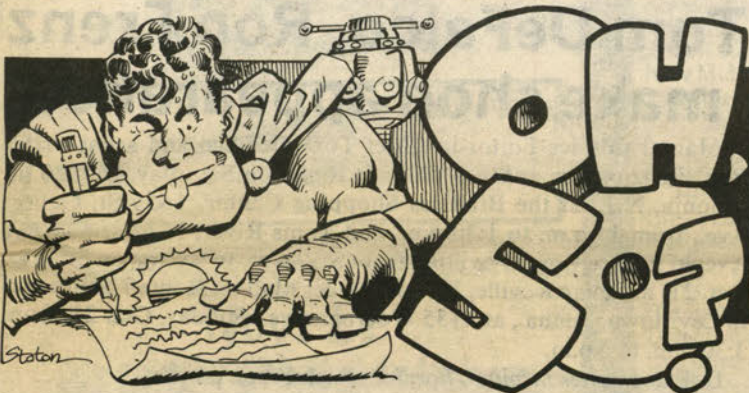
Has it occurred to you that the very item which is scorned and unordered today may for those very reasons be hot, high-priced, and almost impossible to get tomorrow? (Or, say, in two decades?) *Brother Power the Geek* was sneered at from the moment of inception; fans in 1968 routinely listed it as the nadir of the field, the comic-book equivalent of *My Mother, the Car*. Today, collectors seek it as a curiosity and it's becoming a pricey collector's item.

What does this mean for some of today's titles? Could it be that — with low orders, consequent low print runs, and the building curiosity of two decades — *Street Poet Ray* might eventually bring higher prices than *Spider-Man* #1? After all, there are more than 2 million copies of *Spider-Man* #1 and (according to our computations from distributors' sales figures) fewer than 5000 copies of some of the later issues of *Street Poet Ray*.

Of course, there are no guarantees. Such sterling low points as Skywald's 1971 *The Heap* and Roger Elwood and Carl Burgos' 1966 *Captain Marvel* do not have a cachet today in the marketplace. But *Brother Power* was a DC comic book and *Street Poet Ray* is from Marvel, which may make the difference between a curiosity and a collectible.

You never know what's going to turn the trick. Kitchen Sink's *Worst Comics* (see *CBG* #884) is bound to turn some oddities into hotly sought comics — is your collection complete without *The Fab Four*? — and this is a hobby where strangeness is taken for granted, so strange things certainly can occur.

Maybe you better start stockpiling *Street Poet Ray*. Double-bag that sucker.



Roy Thomas
California

The Khoraja storyline for *Conan* won't start right away. *Conan* #241-243 will co-star Conan and Red Sonja in a "mini-series-within-a-series" titled "The Sorcerer and the She-Devil."

The sorcerer of the title is the wizard Zukala, who died in *Conan* #115 (my final issue, first time around) and who is very much interested in getting himself reborn — through his white-haired son El-Ron and Red Sonja. Conan naturally opposes the match.

I became so engrossed in the storyline that, in an uncharacteristic burst of energy, I've actually plotted all three chapters before I've seen a single page of #241 — and I'm already working on the follow-up issues, which take Conan and Red Sonja to Khoraja for an adventure that will culminate in a double-size *Conan* #250.

Meanwhile, Todd McFarlane has delivered a stunningly beautiful cover for *Conan* #241, the first chapter of the storyline, with other guest

artists slated to do the covers of #242 and #243. Editor Mike Rockwitz has had a fine new logo designed, as well.

It's really fun doing *Conan* again.

Ben Dunn

Antarctic Press

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San Antonio, Texas 78280

With regard to the letter from Steven J. Hanna concerning *Mighty Tiny* #4:

It is true that Adventure Comics (owned by Malibu Graphics) and the Antarctic Press do, indeed, share the same printer. Usually, our printer tries to be as careful as possible, but with the volume of comics it handles a blooper can slip by every once in a while. Being *Mighty Tiny* #4 had a very low print run, I doubt many got mixed up. However, in Steven's case I would be willing to send him a replacement copy, should he so desire, as well as anyone else who might have a copy of *Mighty Tiny* #4 with a switched interior.

On a separate note, *Mighty Tiny* #5 has been delayed due to the

COMIC SHOPPING

BY HAWK



(YOU'VE SERIOUSLY GOT TO GET A HANDLE ON LATENESS—PROVE THAT DC DOESN'T STAND FOR DELAYED CONSTANTLY)

adding of several pages to the conclusion of the mini-series, but it should be out shortly.

I enjoy Peter David's articles. It is refreshing to see a comics professional take time out to address the readers directly and share his thoughts on the state of comics and other things.

Mark E. Turley

Co-owner

K and M Comix and Collectibles

617 Paree Ct. E #127

Indianapolis, Ind. 46224

I'm writing in response to Mark S. Ou's letter (*CBG* #874) in which he voiced several opinions, addressing specifically those in regard to the business practices of fellow collectors and dealers. I, like Ou, have fallen prey to those who, for lack of better phraseology (and for the sake of keeping it clean): "Can't grade their way out of a paper bag!"

First, have the individuals in question even read the grading standards set forth in the *Overstreet Price Guides* and *Updates*? (An excellent reference source in that regard. Hint, hint!) I'm under the impression that they haven't.

I've been in the business for a while now (15-plus years), and have

established, solely by Overstreet, what I feel to be a strict, accurate grading system. By no means am I a "grading god" (no one's perfect), but I do know what I'm doing. My customer retain-to-return ratio is proof of this. What annoys me is receiving a comic book graded in Near Mint to Mint condition by a retailer and finding that it was blatantly overgraded.

As for unread copies, I'm becoming increasingly annoyed by that term. People, I don't care if a book hasn't seen the light of day for eons or even been touched (other than to store it), if it has received damage or wear during said process or over the years due to stock shuffling, the book is *not* Mint. I don't care if it hasn't been read. If it's been damaged in any way, shape, or form, it is *not* Mint.

Who wants to pay the Near Mint to Mint price for a book worth half (if not less) of what one paid? Not I, that's for damn sure.

By no means am I intentionally bad-mouthing my fellow retailers or implying that they should be put out of business (due to their lousy grading). I enjoy the competition too much. All I ask is that they take the time to blow the dust off their OPGs

and take a few minutes to reread the grading specifics therein. Heck, I do it from time to time to keep my memory fresh.

It would be to both our benefits, in that retailers would benefit from increased sales due to their grading adjustments and have more satisfied customers, thus fewer returns. And it would benefit collectors, in that we wouldn't have to mess with the annoyance and frustration of making an unsatisfactory purchase, resulting in the return of the merchandise to the retailer.

I'd hate to think that fellow collectors are settling for lower-grade comic books graded as Near Mint to Mint, when they could have much nicer copies in their collections. The thought of that annoys me no end.

I would like to extend a tip of my faded fedora to Ou for having the nerve to let his feelings be known on the matter. I had intended to do so several months back but lost my nerve. I, as well as our fellow collectors, deeply appreciate it. I pray that my letter will see print, as Ou is deserving of support on this subject, and it is a matter that definitely needs to be addressed.

I'm a fanatically devout advocate
(LETTERS, Page 6)



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LETTERS

(From Page 4)

of establishing a grading service. (People, let me know your feelings on this. In this column would be fine.) I feel it would be a great asset to the industry and I, for one, would be more inclined to purchase comic books from retailers graded by such a service (and labeled as such), than by taking my chances elsewhere.

Sebastien Provencher
965 Brown
Quebec, PQ, Canada
61S 2Z6

I totally agree with Carl Cafarelli ("Oh, So?", July 13) on the subject of DC's *El Diablo*. It is one of the best comic books in the market. Anybody interested should check out issue #12, the best so far. And for those of you who are already

devoted readers, write to DC and tell them how much you like it. We must save it from cancellation.

Cliff Biggers
Doctor No's
Atlanta, Ga.

Steve Nichols asked several questions concerning the bagged *Spider-Man* #1 that I'd like to answer, since his letter indicates some misunderstanding as to why we — and every other retailer I know of who has a backstock section — didn't put every copy of *Spider-Man* #1 (bagged) he received out at cover price.

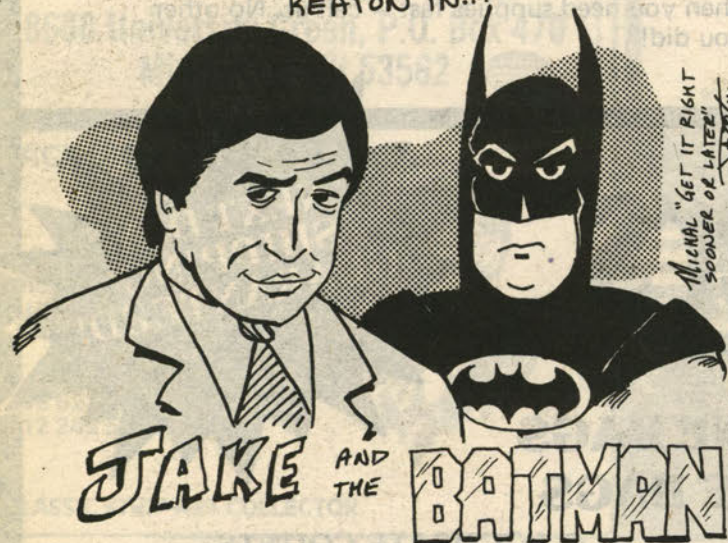
We backstock comic books; when we calculate our orders, we also add in a certain number to be pulled and placed in our backstock files. Collectors expect a full-service comics shop to be able to supply them with back issues of comic books and in particular with collectible items like the *Spider-Man* #1 bagged edition.

We also run a subscription service and, as publishers of *Comic Shop News*, we urge customers to make use of the reserve coupons in *CSN* to make sure they get the comic books they want. Every customer is given a newsletter in his bag or is offered one, if he isn't making a purchase. This means that virtually every Dr. No's customer knew for months that there was going to be a limited number of bagged *Spider-Man* #1's available, that they would be allocated to stores, and that they should reserve copies, if they wanted them.

Every single customer who reserved these comic books with us got them. Subscribers even got them at their normal 10% discount terms. Not a single Dr. No's regular customer was shorted. We also set aside a few copies for regular customers who failed to reserve the book but who might want a copy.

This left us with significantly
(LETTERS, Page 8)

COMING SOON TO CBS...
JOE PENNY AND MICHAEL
KEATON IN...



Michal Jacot
1045 N. US-23
East Tawas, Mich. 48730

I was mortified to read Sally Budd's letter regarding my "Jake and the Batman" cartoon. My reaction upon seeing this notification of my glaring error brought the typical quick-as-a-cat reflexes from me; I stared blankly into space for two minutes, then said, "Ohhhh, yeah!"

While I appreciate your defending my humble efforts, and I'll make sure to remember that "sometimes you have to be wrong to be instantly understood" philosophy the next time I really screw up at work and the boss wants to put my head in a Pla-Doh Fun Factory — well, I just couldn't live with myself if I didn't correct my error.

Please accept the enclosed correction with my compliments. This one's on the house — gee whiz, I'm still trying to figure out what to do with all the money I've made off you guys this year. A condo in the Tropics, maybe. Yeah, that's the ticket. (Bwa-ha-ha-ha!)

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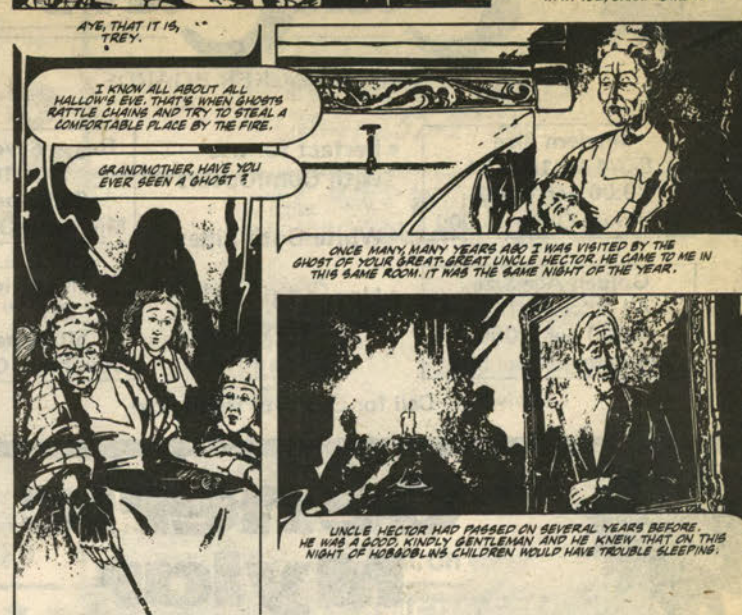
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(All Hallow's Eve continues on Page 8)



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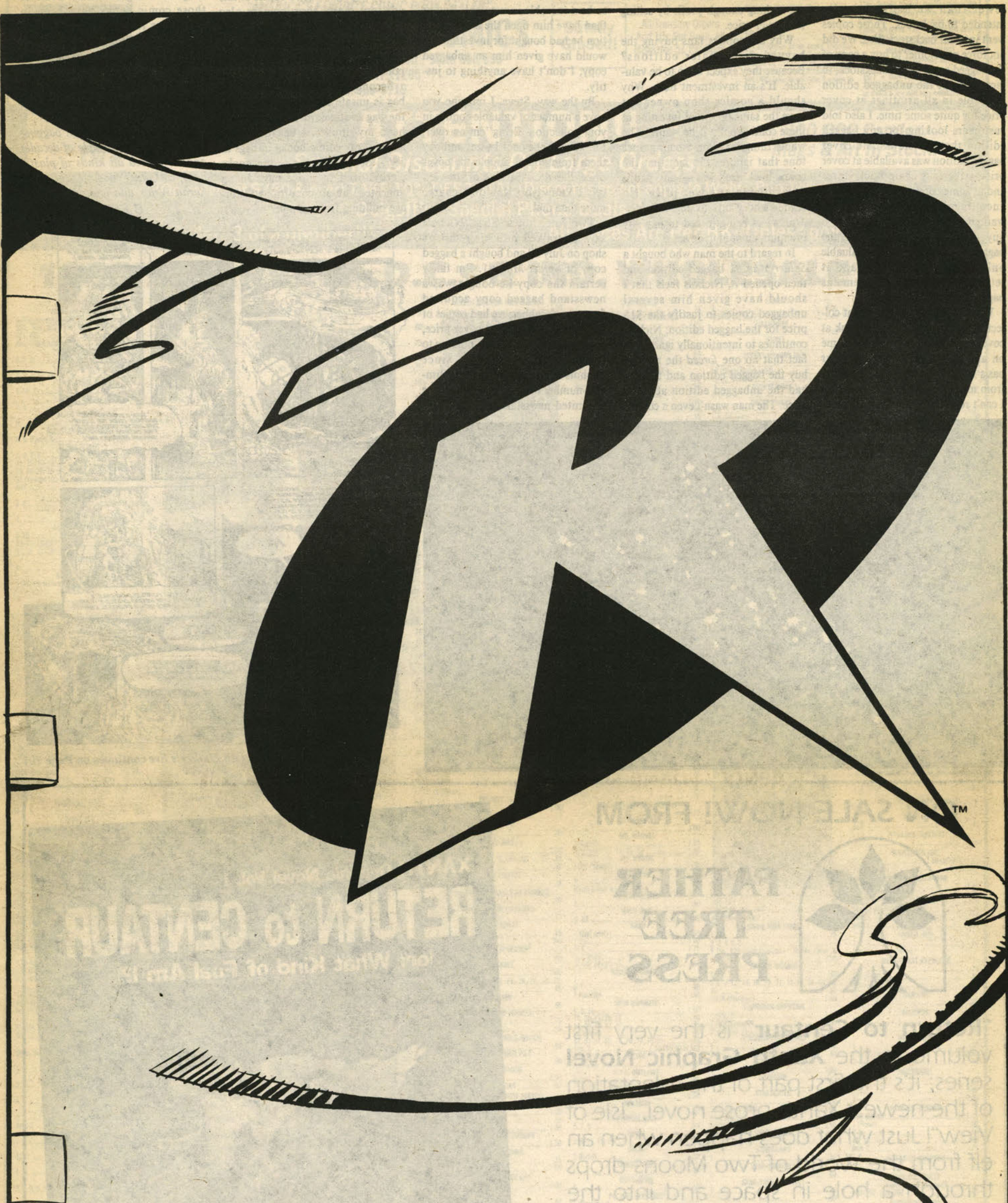
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CBG's Maggie Thompson calls them "a trip in a time machine."*



NOVEMBER 16, 1990



LETTERS

(From Page 6)

fewer than we had originally intended to backstock. Those copies went into our backstock files. We did not force a customer to buy a copy of the bagged copies from backstock; in fact, we kept the unbagged edition available in all printings at cover price for quite some time. I also told customers looking for any bagged edition that the newsstand-cover bagged edition was available at cover price at various chain book stores and at some convenience stores. We encouraged customers who just wanted to read the comic book to buy it at cover price — after all, the bagged collectible edition is valuable only because of the bag, and it retains its value only if it remains bagged (and unreadable).

What Nichols is saying is that collectors who want the comic book at cover price but don't shop with me on anything approaching a regular basis should still be entitled to buy from my store a collectible item that I can't replace for less than 10 times

the price he wants me to sell it for — just because Nichols thinks stores are making enough profit by selling it at cover price.

Why are comics fans buying the bagged direct-sales editions? Because they expect them to be valuable. It's an investment item. Why should a comics shop owner not have the same option of investing in these comic books, if he wants? The whole thing takes on a sour-grapes tone that ignores the fact that the comic book itself was — and still is — available at cover price. No reader who wants to enjoy *Spider-Man* #1 is being forced to pay any premium amount to do so.

In regard to the man who bought a *Spider-Man* #1 bagged edition and then opened it, Nichols feels that I should have given him several unbagged copies to justify the \$15 price for the bagged edition; Nichols continues to intentionally ignore the fact that no one forced the man to buy the bagged edition and that we had the unbagged edition at cover price. The man wasn't even a comics

fan or collector; he had heard from a friend that the comic book was going to be a valuable investment. Rather than have him open the bagged edition he had bought for investment, I would have given him an unbagged copy; I don't have anything to justify.

By the way, Steve, I imagine you have a number of valuable comics in your collection. Bring 'em on over; I'll pick out the ones I want and buy them from you at double the cover price. Based on the tone of your letter, I know you wouldn't charge more than that.

Two final notes: First, Nichols says he walked into his retailer's shop on July 10 and bought a bagged copy of *Spider-Man* #1. I'm fairly certain the copy he bought was a newsstand bagged copy acquired from a rack-jobber; we had copies of that edition available at cover price, as well. However, that has nothing to do with Nichols's letter, since Nichols is discussing the two limited-number bagged editions, not the unlimited newsstand edition. Most

convenience stores and non-specialty shops got bagged copies of this edition; many shop owners also bought some from these rack-jobbers. Since that isn't the edition Nichols is discussing, it's a moot point.

Second: Nichols wonders if the bag is unsafe to its contents, since the bag is standard polyethylene. I have my doubts. I began storing some of my comic books in bags in 1967. Some of those comic books were stored in those bags in an unheated, un-air-conditioned storage building for a number of years,

where they were exposed to the full range of Georgia weather. Some of those comic books have been in those bags for more than 20 years now; while the bags show some yellowing, the comic books show no sign of damage from the bag and are, in fact, in the same condition they were in when I put them in the bags over two decades ago.

[Similarly, we have been bagging comic books for a couple of decades and have used all kinds of plastic bags, including food storage bags, Saran Wrap, and laundry bags. In

(LETTERS, Page 10)



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(All Hallow's Eve continues on Page 10)

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TOP OF THE NEWS

November 2, 1990
composed October 11
Page 9 © Eclipse Enterprises

PAGE 9

Mainstream Media discovers Russell Recent articles put operatic genius in the limelight

Comic book creator P. Craig Russell is finally getting the media publicity he so richly deserves. Featured recently in the magazines *American Style* and *Northern Ohio Live* (where he was billed as "The Amazing Operaman"), Russell, who has illustrated everything from superheroes to children's books, is happy to be in the spotlight, even though reporters from the mainstream focus mainly on his operatic works. "It's nice to see other media sources besides those in the comics industry taking an interest in my work," remarks Russell, "Opera adaptations reach out to people with access to bookstores, people who wouldn't normally frequent comic shops."

While Russell is usually involved with virtually every phase of comic book creation, the actual adaptation process is his favorite aspect. "The most creative and engaging part consists of taking something from one medium and restructuring it into a new format," he notes, "When I rework prose, I have to take it apart and figure out which images will make it work best. A

story may contain narrative that involves no specific action. Creating the appropriate pictures is the challenge, and that's the part I bring myself to most."

P. Craig Russell's distinctive personal vision has caused a sensation most recently with his three-part version of Mozart's opera, *The Magic Flute*. On this project, he worked from a script supplied by professional singer Patrick Mason. Russell and Mason first collaborated on Wagner's *Parsifal*, Russell's first classical undertaking. The two have also spent the past seventeen years planning a graphic adaptation of Wagner's *The Ring of the Nibelung*. Mason has translated and scripted the four-opera cycle, leaving Russell to produce the several hundreds of pages planned.

"I still have a couple of years of work ahead before I get to that. It's an endeavor I have set aside for when I'm in my 40s," says the artist, whose upcoming projects include adapting Rudyard Kipling's last story about Mowgli, "Spring Running," to complete his *Jungle Book* trilogy for Eclipse.



Papageno from
The Magic Flute

© 1990 P. Craig Russell

Clive Barker's Latest Prodigy: Son of Celluloid

Album features "eye-popping" Les Edwards art

Clive Barker, the British visionary of dark, twisted realities, is becoming as famous a name in the comics industry as he has been for years in the genre of horrific fantasy.

Continuing in its tradition of presenting excellently-illustrated Barker fiction, Eclipse will release the latest in its expanding horror line, Clive Barker's *Son of Celluloid* in January of 1991. This full-color *Books of Blood* adaptation will be a 64-page prestige-format book.

Critically-acclaimed British paperback cover artist Les Edwards supplies painted pages which "give new definition to the phrase 'graphic album,'" says Steve Niles, who has adapted Barker's chilling tale to the comics format. Notes Editor Fred Burke, "Niles' adaptation continues in the literate tradition of *Tapping the Vein*; Clive's legion of fans will be pleased that we have not emasculated his powerful prose."

In Barker's story, Barberio, an escaped convict, finds his way to a decrepit movie palace which serves as his deathbed. His cancerous tumor, however, lives on in a malignant form, using the illusory images of the cinema to hide itself...and to kill! Barker proposes that life itself may be little more than endless loops of celluloid, flickering pictures comprising the medium of existence for demons of the cinema, from whom the only escape is in death.

Son of Celluloid features some very famous names from cinema history on its roster of supporting characters. John Wayne, western gun-fighter and personal hero of Eclipse Sales Manager Beau Smith, is one of the book's guest stars. Sexual icon Marilyn Monroe plays a large role in the story, and Les Edwards' disturbing portrait of her adorns the cover of the graphic album.

Eclipse Publisher Dean Mullaney vows, "Overstreet ain't seen nothing yet. Les has taken the so-called 'injury to the eye motif' to a new level of intensity! At the San Diego Comics Convention, no one could keep their hands off our sample copy. A major reason people pick up any book is because of the cover, and this one is hard to miss."

Son of Celluloid, a 64-page full-color trade paperback, retails for \$6.95. Shipping in January, 1991, it is the first of Eclipse's "second wave" of *Books of Blood* adaptations, following on the success of the company's four *Tapping the Vein* collections.



THIS IS FIT TO PRINT NUMBER 335: So I was wrong.

Last week I predicted that by the time you read my column, the budget crisis would be over and the government would be back to normal. Guess I was a little bit too optimistic, huh?

Sure, they've put the tour guides and rangers back on the job keeping all those federal monuments and parks open, but that big bipartisan budget agreement in the sky is as far from realization today as it was last Friday.

This morning I heard some economic experts explaining the reason for the current budget crisis, and, Democrat and Republican alike, these guys all agreed: the problem is that our president is "flip-flopping" and congress is "indecisive" because they can't agree on whether to balance the budget by increasing rich people's income taxes and cutting capital gains taxes, or by leaving rich people's income taxes and capital gains taxes the same. In fact, the only thing they *have* agreed on so far is that wherever the tax money comes from, they are going to cut the amount of it that is spent helping sick people. They do agree on that, by gum.

Now, in order to understand this crisis, you've gotta understand about rich people. You've gotta understand that rich people are rich because they want to have, and do have, more money than the average person—and they always finance the campaigns of legislators who promise to help them stay richer than average, 'cause if they were average, they wouldn't be rich, *q.e.d.*

Okay, next you've gotta get a handle on income taxes. Most of us pay income taxes, but as it stands right now, rich people pay a lower percentage of their income in income taxes than average folks do. Why? 'Cause the Republicans gave them that deal, that's why. The thing is, these elected officials changed the income tax law, and the only way we can change it back is by voting them out of office and voting in new folks

who'll change the law back.

Well, with so many congresspeople running for re-election this year, and so many not-rich taxpayers mad about this income tax deal, a lot of the folks in congress figured it'd be better to restore the income tax rates to an equal percentage for everyone, 'cause otherwise they might get voted out and not be able to take bribes from failing S & Ls anymore.

Meanwhile, the rich, not knowing how mad the average people are, or how nervous the congress would be around election time, tried to create an even sweeter deal for themselves by getting their president to cut the capital gains tax. Now, I don't know about you, but I have never paid a capital gains tax. You see, the thing about this capital gains tax is that, to pay it, you have to have capital—and you have to make a gain on it too, 'cause they tax the gain, not the capital itself. Which lets most of us average folks right out of that tax equation, 'cause we don't have capital, much less make a gain on it. In other words, a capital gains tax taxes rich folks, and since rich folks don't want to be taxed, they want that capital gains tax cut, and the president (a rich guy himself) promised them he'd cut it.

So now do you understand the crisis? George and the congress can't decide which plan would give the most money to the rich while least arousing the anger of the average taxpayer.

Yep, those suckers are between a rock and a hard place. If they restore the old income tax percentages, we might vote for them, but the rich won't finance their campaigns. If they leave the income tax rates skewed, but renege on the promise to cut capital gains taxes, the same thing will happen. Ya know what I think? I think their best solution is to bring back the old income tax rate, forget the capital gains tax cut, and make the rich happy by giving each one of them a big, fat, federally insured Savings and Loan bank to skim from while we average folks pick up the tab.

Heading this time by CHARLES BALDOCK.
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Chow Down on Larry Marder's Beanworld: Volume Two

Graphic album collects early
issues of the industry's most
peculiar comic book experience

Have you visited the *Beanworld*? This strange land is the home of the Beans, a tribe of primitive leguminous hunter-gatherers who live beneath their spiritual guardian (Gran'ma'pa) and above the Four Realities (Slats, Hoops, Chips, and Twinks). Under the leadership of the Beanworld's Local Hero (Mr. Spook), each Bean does his or her part to maintain the social and ecological balance necessary for life.

Confused? Creator Larry Marder explains: "To the Beans, the natural world is not a threatening wilderness to be conquered and plundered, but a bountiful paradise to be enjoyed as long as all individuals do their assigned jobs. *Beanworld* is about the affinity of life. All the characters, whether friends or adversaries, understand that ultimately they depend on each other for survival. *Beanworld* isn't a place, it's a process."

Still confused? Eclipse editor-in-chief Cat Yronwode explains *Beanworld* another way: "Larry has combined Native American mythology, Jack Kirby's 1960s comics, the history of advertising, Marcel Duchamp's 'Large Glass,' and contemporary theories on the economic origins of culture and art to create a strangely schematic intellectual and ecological romance. More or less."

In February of 1991, fans will have yet another chance to enter Marder's engaging, off-beat reality. *Larry Marder's Beanworld: Volume Two* collects material from the hard-to-find issues #5-7 of the comic book series *Tales of the Beanworld*. These issues received a Kirby Awards nomination for Best Black and White Comic in 1987.



© 1990 Larry Marder

The new collection contains four stories. "The Float Factor" is the tale in which the artist Beanish first visits his secret muse, Dreamishness, although he does not yet know her name. In "Yeah, Yeah! The Clang Twang!", the Boom'r Band, a wild and wacky trio of musicians, utilize Mystery Pods to create a new sound which has the Beans dancing uncontrollably. "This is my favorite issue," says Marder, "I just loved the concept of 'perilous music!'" In a sequel to "The Clang Twang" episode, the Boom'r Band's hit song inadvertently aids in Professor Garbanzo creation of "New and Improved Gunk'l'dunk," an all-purpose adhesive. Marder cryptically comments, "The music that is unfit for dancing finds a wholesome industrial use." In "Proffy, The Snoopy Anthropologist," which originally ran in two parts in *Tales of the Beanworld* #3 and #5, Professor Garbanzo vainly tries to observe the gambling customs of the avaricious Hoi-Polloi Ring Herd without influencing their actions.

Larry Marder's Beanworld: Volume Two will be released in early 1991 as a 104-page trade paperback retailing for \$9.95. A clothbound limited edition will also be available, each ready-made copy "individualized" by Larry Marder.

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LETTERS

(From Page 8)

many cases, the bags have discolored — we'd call it a greenish-yellow, rather than yellow — but in no case can we determine that the comic book within been damaged. When we find a bag has discolored, however, we do replace it.]

Tony Midyett
R.R. 3, Box 308
Fulton, Ky. 42041

Peter David was absolutely correct when he said that death does not exist in comics. Reincarnation, molecular reconstruction, cloning, time travel, and mysticism have been used to bring back an incalculable number of characters who have "died." It is time to let sleeping dogs lie. What we need to do is submit a set of rules to writers, a kind of "Guidelines for Death" list.

• Do not bump off a character unless you have no intention of ever using said character again.

• Do not treat death as an abstraction. Call it what it is — the end of

a life.

• Resist the temptation of showing a character going to his or her "last reward." Please, let us be honest, no one really knows what the afterlife (if it exists) is like. Why should a given writer foist his/her particular religious beliefs on the character and the readership?

• If you feel that you absolutely must fake a character's death and then bring him/her back, do not present us with a corpse. It is dirty pool to show us a mangled human body that obviously bought the farm and later resurrect the poor fool using some Frankensteinian electrical method.

• Do not pull the old "body-snatching" trick. You know the old gimmick: Doctor Evil is killed while battling Captain Wonderful, and Doc's consciousness comes back to inhabit the body of Spunky, The Captain's boy sidekick. That one's been done to death. (No pun intended. OK, OK — pun intended.)

• When someone has been destroyed at the molecular level, do not,

I repeat, do not bring this guy back. He is dead. He has been killed as completely (does that make any sense?) as a guy can be killed.

• If you insist on keeping someone from death's door repeatedly using the old cloning trick, then at least give each new clone a distinctive personality. After all, the old Marvel villain Maelstrom was boring enough the first time; now that he's been cloned several times, he's on my last nerve.

• Do not bring characters back for one last fling as a zombie. This may be the lamest gimmick of all. "You can't kill me, Caped Crusader — I'm already dead! Bwah-ha-ha!"

Last, but not least: Keep Turner D. Century in his coffin where he belongs. I'm sure he smells better as a stiff than he did as a living character. Ripper than ripe.

Any discussion? Should we draft these rules into law, or what?

[Does anyone have any suggestions on how to prevent a new writer — or editor — deciding years later to restore the comic book to the glory

days when the writer or editor was 12 years old by bringing back The Pink Pantywaist, his/her all-time favorite villain? There have been many cases where a writer has had a character shot, poisoned, drowned, hanged, autopsied, and cremated, only to have some later writer revivify the character. Is it any wonder that no one believes a comic-book character is really dead?

Does anyone believe that, if the fans — or the editor-in-chief of the

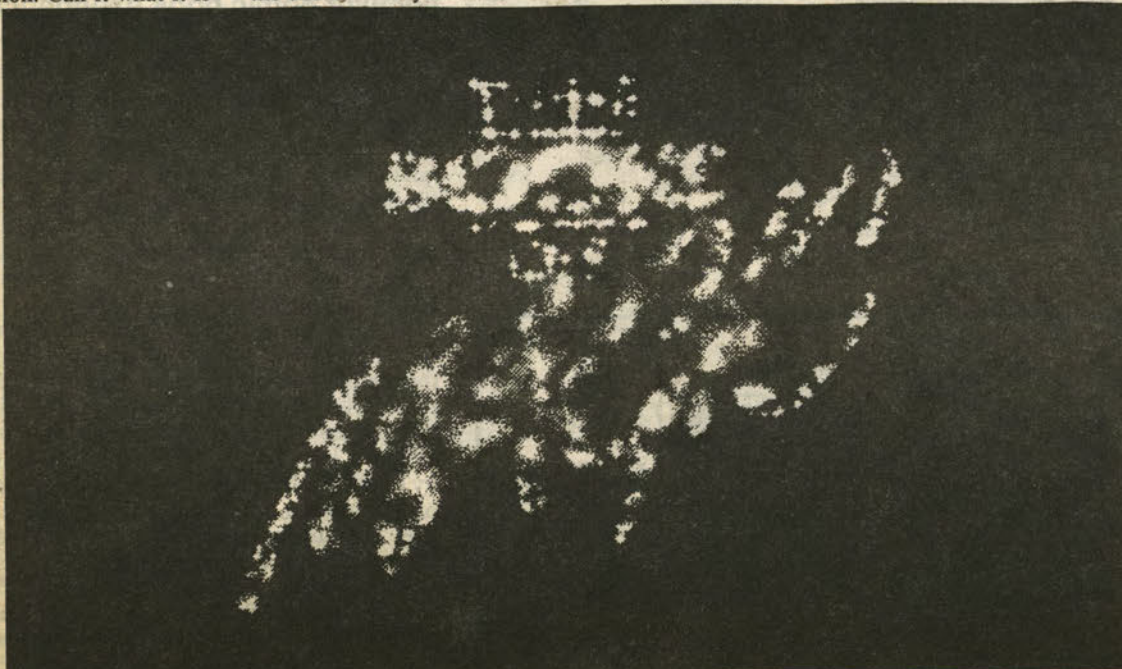
moment — demanded it, Bucky Barnes or Jason Todd would not be brought back to life, despite all of the past and present protestations of the publishers, editors, and writers that dead is dead?]

Aaron Devrick
3572 San Jose Ave.
Merced, Calif. 95348

I am writing to thank Comics
(LETTERS, Page 12)



(All Hallow's Eve continues on Page 12)



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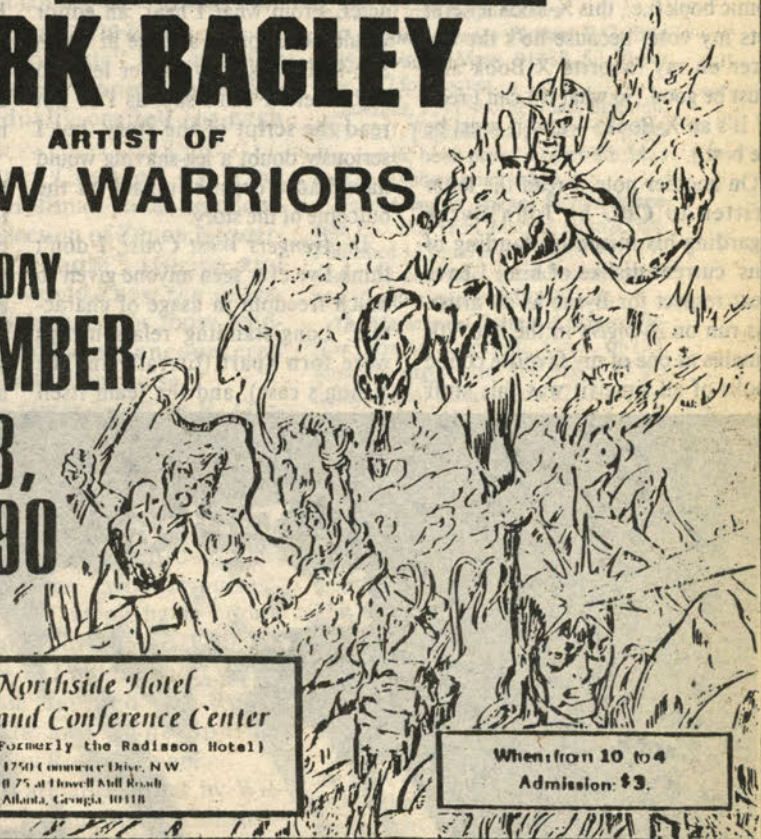
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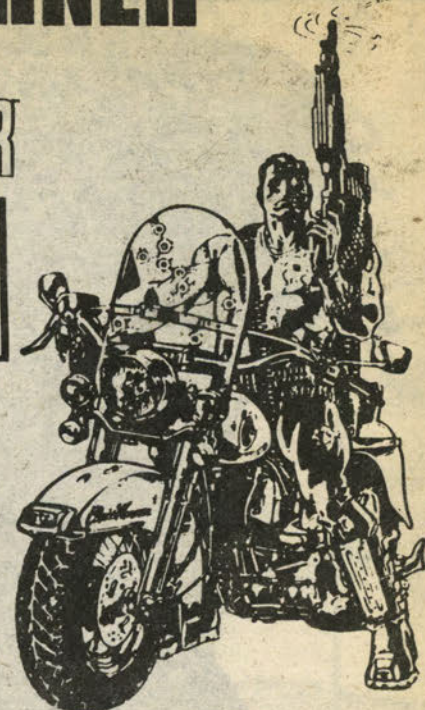
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LETTERS

(From Page 10)

Buyer's Guide for taking the time to once again offer the annual Fan Awards program. Of course, I still wish the people I voted for had won, but that's life.

The only problem I see is that many voters do not actually consider the talents of persons in the under-rated categories (letterers, colorists, etc.) but merely fill in the empty spaces on the ballot with people from their favorite comic book, just because it's from their favorite comic book (i.e., this X-Book letterer gets my vote, because he's the letterer on my favorite X-Book and must be good. So what if I can't read it? It's an X-Book — and it must be the best.).

On another note, I read the letter written to *CBG* by John Byrne regarding his misunderstanding of fans' current dislike of him. I have great respect for Byrne as an artist. His run on *Avengers* in the late '70s remains as one of my favorite comic books of all time (it was this stuff

and the *Captain America* of the time that got me into comics to begin with).

However, I have noticed a trend in the comic books that Byrne has done ever since he revamped Superman. It appears as he will take on a title, rework it and reshape it in his own image, and then leave (usually because an editor won't let him have his way). The two that cry out most in this regard are *She-Hulk* and *Avengers (West Coast)* in particular).

In *She-Hulk*, Byrne apparently had complete freedom with the character. From what I hear, an editor would not approve a scene in which She-Hulk was shaving her legs, so Byrne left. I can't say, as I've not read the script of the story, but I seriously doubt a leg-shaving would have had a drastic impact on the outcome of the story.

In *Avengers West Coast*, I don't think I've ever seen anyone given so much freedom in usage of characters. Long-standing relationships were torn apart (literally in The Vision's case), and the team itself

was flipped upside down. My underlying thought throughout all this madness was "it's just a storyline — let's wait and see how it's resolved." As time progressed, the story grabbed my attention and kept me speculating, still wondering how it would be resolved. Suddenly, Byrne was gone. The plot was still there.

I think what most fans find wrong with Byrne is his "my way or no way" attitude. It is my belief that when a writer starts something, he should finish it — do what he set out to do and resolve the main conflicts. Byrne has a tendency to flip things upside down and leave you hanging, but once he drops the book and everything crashes, it just leaves a mess for the next writer to clean up.

Before I go, I'd like to remark on the current dispute over Keith Giffen's new *Legion of Super-Heroes* book. Before the new series started, I was not a *Legion* reader, but now I'm a bona fide *Legion* fan. I believe Keith is doing a wonderful job with characters that before always seemed to me to be stupid or confusing.

I do agree, the first few stories were pretty confusing. But as time has progressed, things have gotten clearer. The stories aren't any less complex, mind you. Just a bit easier to understand.

The *Legion*. Get to know them again for the first time. Otherwise, don't knock it till you've tried it, and don't worry if you have to work a bit to understand the story. For me, that's half the fun.

Well, thanks for listening to me

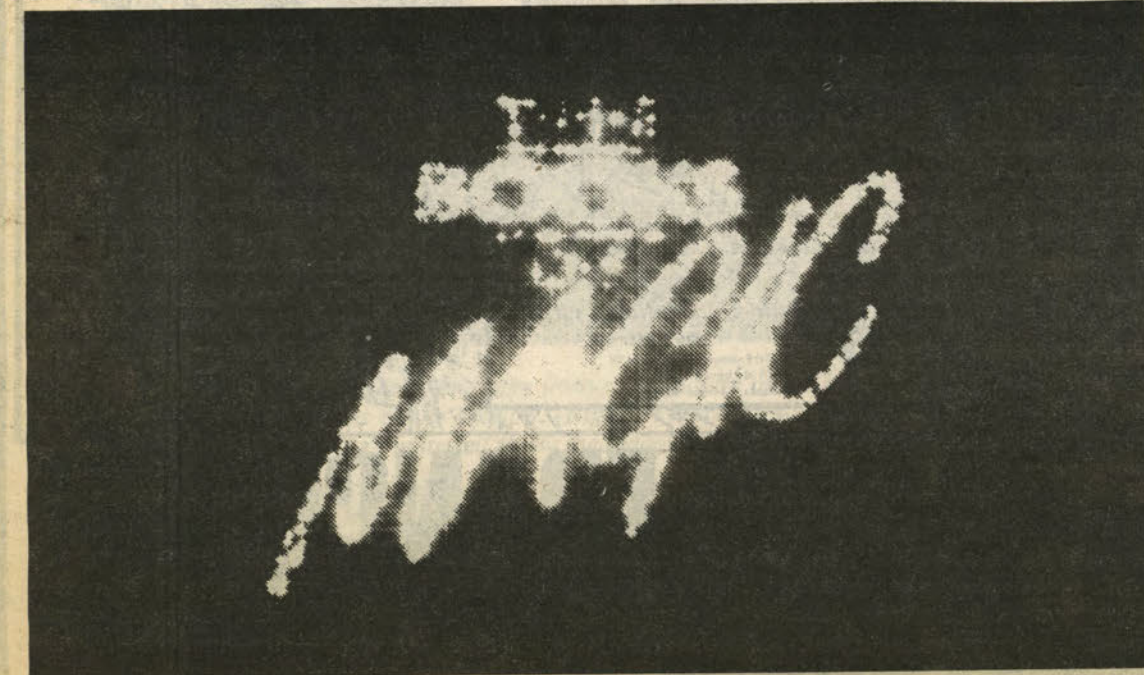
ramble. Long live the Beetle Bunch (and the Booster Brigade)!

[The point of the leg-shaving in *She-Hulk* seems to have eluded many people. John's contention is that he was told that his version of *She-Hulk* was to be the version, that all other *She-Hulk* appearances would conform to his version. Then he wrote a line about how *She-Hulk's* leg hair never grew, so she did not have to shave it. John never wrote or drew a

(LETTERS, Page 14)



(All Hallow's Eve continues on Page 15)



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LETTERS

(From Page 12)

leg-shaving sequence. However, someone else did, in a totally forgettable limited series; John said that this differed from his version, the editor went along with the writer of the two-issue limited series instead of John, writer of the ongoing series, and John quit.]

Patrick McCullough

1249 Hartford Ave.
Atlanta, Ga. 30310-4216

I saw the Viz advertisement for *Gunhed* in the Aug. 3 *CBG*, Page 71.

While I am very pleased to hear of its release, I have several problems with Viz's method of publishing it.

First, I know that the original manga was not in color, yet Viz's series will be.

Second, when Viz's habit of releasing books much later than the projected date is combined with *Gunhed*'s bi-monthly schedule, I suspect we will not see the third and final issue until some time late next summer.

Third, Viz has had and continues to have a pricing policy that seems to indicate they think we Americans are all made of money. *Gunhed* will carry a \$4.95 cover price — the most expensive per-issue cost of a Viz series yet.

Even after all this, I will probably still buy the series. But I don't intend to wait until next year to do so: I plan to buy a collection of the original black-and-white manga this month. Though I won't be able to read it, I'm sure I'd rather have that than an expensive attempt at "They won't like it if it's not in color" marketing.

One glance at *Outlanders*, *Dominion*, or even *Captain Harlock* should be proof enough that black-and-white can look great and sell issues. We do not need Sunday-paper comics colors to like a series. If Viz wants to sell more books to more Americans, Viz should improve the quality of the product it publishes — not colorize and re-edit material that's perfectly fine to begin with.



Dan Malan

7519 Lindbergh Dr.

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In the course of our research for our upcoming book, *The Complete*



Guide to Classics Collectibles, we came across something which should be significant to *CBG* readers. Here are two illustrations: One is *Action Comics* #8, January 1939, Fred Guardineer cover; the other is a painting by N.C. Wyeth from 1919 for the Scribner Classic edition of *The Last of the Mohicans*.

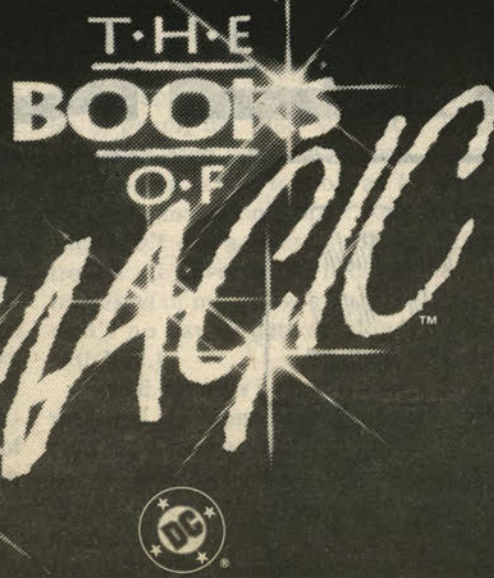
Has no one noticed over the last 50 years that *Action* #8 is copied from the Wyeth painting? Do comics collectors and book collectors live in alternate universes? Or are swipes so common they are not even considered significant? We have been amazed at how many of the old *Classics Illustrated* covers were copied from old book illustrations, some as old as the early 19th century.

I recently talked to Prof. Tom Inge about why popular culture has become so fragmented. People who collect old books and art are considered highbrow. Even though there

are many doctors, lawyers, and professors who collect *Classics Illustrated*, we still cringe at that tone of voice in which other people say "comic books?" Why cannot people respect divergent hobbies? In the *Classics* field we have worked very hard to show that each generation has its own nostalgia about illustrated literature, whether it be books written and illustrated by Howard Pyle, book paintings by N.C. Wyeth, *Classic Comics*, *Classics Illustrated*, or the new *CI* series. But even here we have debates over the relative merits of illustrated books vs. comic books, or the old *CI* series vs. the new *CI* series. Why must we demean that which does not personally appeal to us?

Has there ever been any research tracking art through the decades as it gets copied from one format to another? Are people afraid to reveal

(LETTERS, Page 15)



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LETTERS

(From Page 14)

that it is copied? I found it fascinating when it was recently pointed out to me that much of the art in *CI* #130 (*Caesar's Conquests* from 1956) was copied from *Prince Valiant* Sunday strips from the late 1930s.

I would particularly like to hear Don and Maggie's comments on these issues. Thank you.

[Our comments? We believe that art swipes are so common in comics that they are not considered significant. There was one Howard Pyle painting, of two pirates fighting, which has been swiped twice for comic-book covers, more than 20 years apart. The first swipe was by Reed Crandall for EC's *Piracy* and the second by Gil Kane for the *Marvel Classics* version of *Treasure Island*.

It is well known that the face of Jack Kirby's *The Demon* appeared decades earlier on a mask worn by Prince Valiant in an early sequence of Hal Foster's comic strip.

One science-fiction pulp-magazine artist, Vincent Napoli, swiped in very large measure from Gustave Dore (the splendid illustrator of such books as Dante Alighieri's *Inferno*) and from Harry Clarke (noted primarily for his superb illustrations for the works of Edgar Allan Poe).

During the 1960s, Dan Adkins was simultaneously doing both comic-book work and science-fiction magazine illustrations. He used comic-book illustrations for his SF art and SF illustrations for his comic-book assignments: Frank Frazetta's famous cover for *Weird Science-Fantasy* — which had originally been done as a Buck Rogers cover for *Famous Funnies* — wound up as the back cover on an issue of *Fantastic*, redrawn by Adkins. An Ed Emshwiller cover for *Galaxy Science Fiction* was used as a panel in a Doctor

Strange story. A Johnny Craig drawing of "Drusilla," *The Vault-Keeper's* companion from EC's *The Vault of Horror*, was used in an issue of *Galaxy*.

Dan never made any secret of his swipes, contending — rightly — that everyone did it and that he just never made any attempt to conceal the fact.

In a more recent instance, another artist copied the greater part of a picture from *Epic Illustrated* into an illustration for the first issue of *Marion Zimmer Bradley's Fantasy*

Magazine. Marion recalled unsold issues and rubber-stamped them with an acknowledgement of and apology for the swipe; she also told SF newsletters that she had no intention of using any more art by the person who did the swiping.]

Joe Edkin

P.O. Box 362

Ithaca, N.Y. 14850

I had to stop reading *Give Me Liberty* #2 three-quarters through the book. I do not intend to read the rest



AN EVIL THAT WOULD NOT YIELD ONCE IT FOUND ITS WAY INSIDE.



SAM O'HAIN AND HIS GOBLIN MINIONS SUCCEEDED IN FRIGHTENING AWAY THE OLD MONKS WITH THEIR GHOSTLY HAUNTINGS.



of the series. While I will send a similar letter to Dark Horse Comics, I wanted to take advantage of the "Oh, So?" format to bring my concerns to the widest possible audience.

Frank Miller has proven himself through his scripts to be homophobic, if not downright anti-gay. For example, implying that The Joker was a homosexual in *Dark Knight* hardly did anything to improve the images of gays or lesbians in comics. While I freely admit that Miller was

under no obligation to improve anybody's image in his stories, I found it unfortunate that he fell into the familiar trap: There are many writers who believe that an audience may forgive a villain for murder, blackmail, or any other crime — but make that villain a homosexual, and no "right-thinking" reader will be able to empathize, thereby making said villain utterly repugnant and irredeemable. (For a more in-depth analysis of this syndrome, I recom-

(LETTERS, Page 16)



(All Hallow's Eve continues on Page 16)

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LETTERS

(From Page 15)
mend Joseph Hansen's essay in *Murder Inc.*

Anyone who would cite Miller's contributions to the *Strip AIDS* collections as proof of his open-mindedness and support, I would ask to take a second look at the art. I don't think that it is either supportive or sympathetic.

However, the epitome of his literary gay-bashing would have to be *Give Me Liberty*. It is unfortunate that a book that is trying to bridge prejudicial gaps by presenting a woman of color as its central heroic figure would have to indulge in another form of bigotry.

What I take particular offense at is the portrayal of the terrorist group Aryan Front, whose credo is "America's future is white and male and gay." The members of this organization are dressed in leather and studs, its leader totes about an obviously phallic scepter, and they all are adorned with stylized swastikas.

I find this loathsome.

I cannot imagine any gay man who has a sense of history patterning his life on Nazi Germany. For those of you who don't know (could this include Miller?), the Nazis killed tens of thousands of homosexuals or suspected homosexuals, along with gypsies, Jehovah's Witnesses, political prisoners, and many others deemed "undesirable," by working them to death in detention camps. The symbol of unity adopted by many gays and lesbians, the pink triangle, comes to us from these detention camps. Homosexuals were identified by the pink triangles sewn to the left breast and right thigh of their uniforms (other colors included brown for gypsies, purple for Jehovah's Witnesses, red for political prisoners, green for habitual criminals, and black for "undesirables," which often was the label for lesbians). The triangles were affixed point down. If the prisoner was Jewish in addition to his or her other offense, then an additional yellow triangle was laid under the first,

point up, to form the Star of David.

The fact that Miller has chosen to portray his only identifiably gay characters in *Give Me Liberty* as Nazi-inspired terrorists is inappropriate at best and undisguised gay-bashing at its worst. Please join me in not buying this comic book.

[We recall Godfrey Cambridge's expressed satisfaction at a role he played in *I Spy*: He said that he was delighted that at last the time had come when a black man could play a villain as well as a hero — that people were not truly equal until they could take any roles.]

John Holland
104 Oak Court
Westwego, La, 70094

It's been a while since I last wrote — seems like things are always conspiring against me to write any more letters — but your recent editorial has made me decide to drop you a line.

I'm glad to see someone else who reads the stories of urban legends. I have read *The Vanishing Hitchhiker*,

The Choking Doberman, and *Curses! Broiled Again!* All three are great books. (I'm missing *The Mexican Pet*.) All four of these books are written by Jan Harold Brunvand.

I'm constantly astounded when I hear stories that I know are urban legends. Remember the story of the black man with the dog in the eleva-

tor and the two white women? About five months ago I had someone tell me that story and he swore it happened to his aunt in Las Vegas and the man with the dog was Lionel Ritchie and he treated his aunt to dinner for the mix-up. There was no way I could convince him otherwise; (LETTERS, Page 18)

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(All Hallow's Eve concludes on Page 18)

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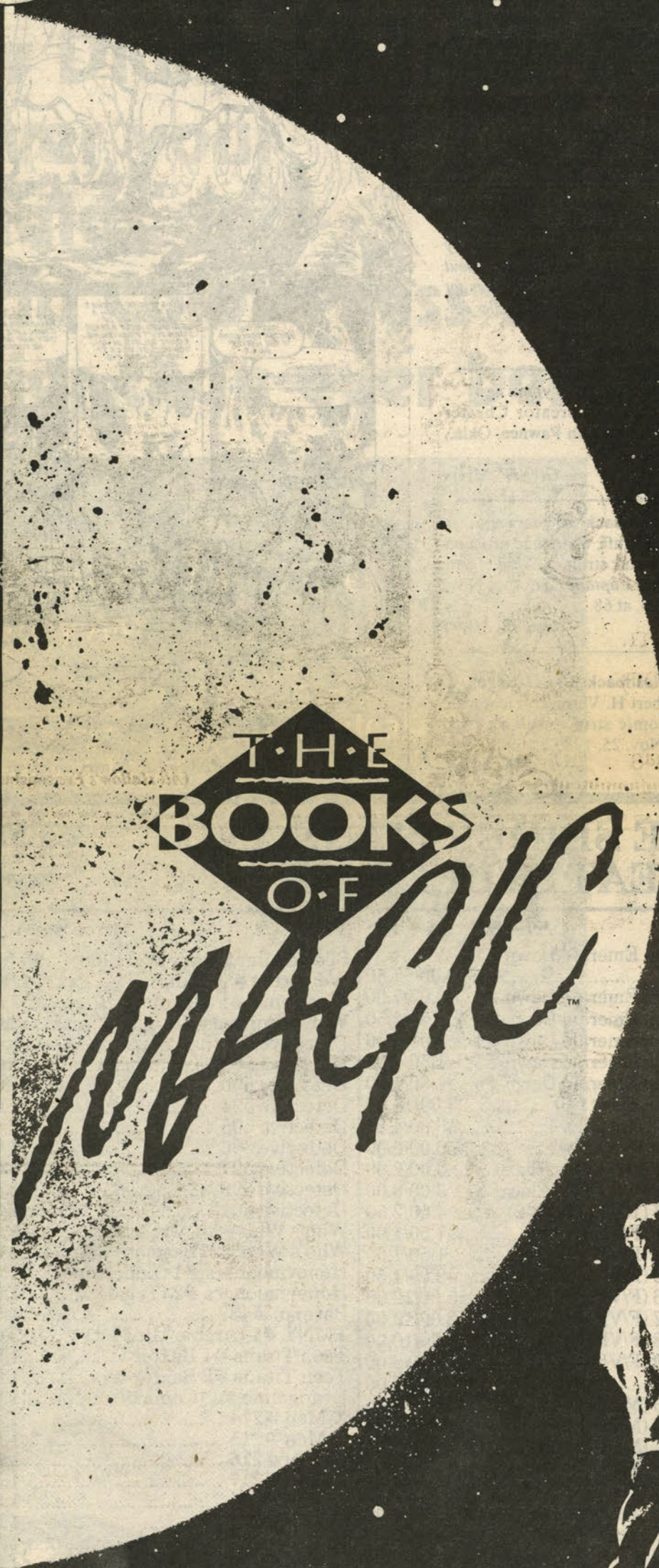


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LETTERS

(From Page 16)
he swore that this happened! But, of course, he hadn't heard it straight from his aunt; it came by way of three or four other people.

Then there is the choking doberman story. If memory serves me right I think someone turned that one into a short story which appeared in an early issue of *The Twilight Zone Magazine*.

I wonder if a favorite comic-book story that is supposed to be true could be considered an urban legend. How many times have you heard from someone about the man (or woman) walking down the street who, when he passes a trash can, notices a pile of comics in among the trash. This person isn't a collector of comics but he figures that his son or daughter or nephew (you get the idea) would like to read these comics. The comics are rescued and brought home. Later, he discovers that the comics that he got from the trash are some of the rarest and most valuable comics in existence. I've

been hearing this story in one version or another for years. Is it true? Or do we only know it from someone who knew someone who heard it?

Other subject. Since I've last written you I've been writing the adaptations of Harry Harrison's *Deathworld* for Adventure Comics. The art is fantastic; I hope my end of things holds up as well. I hope you enjoy these books. I've tried to remain as faithful to the books as possible.

I'm also running my once-a-year-or-so classified ad looking for artists to work with. I thought I'd make a brief mention of it here. Any artists out there who are of professional level can drop me a line at the above address. It'll help if you include a SASE for a quick reply. And then the reply might not be as quick as I'd like. I do have other things to get done, but I'll try to answer as soon as I can.

All I ask is that any artists take a long hard look at their work and only send me something if they think they are really ready for professional work. Of course I can't guarantee

work, but our chances are a lot better if we're both doing top-level work.

Thanks for the chance to sound off.

One final note. Everyone who is interested in breaking into comics should be reading *Comic Career Newsletter*. It is published by Kirk Chritton and it does a fantastic job. The address is 601 Clinkscapes, Columbia, Mo. 65203. Once again, thanks.

[The story of the black man in the elevator — we first heard it about Reggie Jackson — was used as a gag on *The Bob Newhart Show* in a slight variation. In the urban legend, a pair of timid, elderly white women visiting Las Vegas are on an elevator when a big black man with a large, vicious-looking dog gets on. The women cower in the back of the elevator and, when the man snaps "Sit!" at the dog, the women abruptly sit on the floor. The man — always a celebrity (Isaac Hayes, Michael Jordan, James Earl Jones — big black men; the story probably has never been told about Michael Jackson) — apologizes for scaring them and buys the ladies dinner.

It never happened.

Flashback: 90 years ago

Dick Tracy creator Chester Gould is born in Pawnee, Okla., Nov. 20, 1900.

—Greg W. Myers

Flashback: 15 years ago

Mel Graff, writer and artist on such comic strips as *Secret Agent X-9* and *Captain Easy*, dies Nov. 1, 1975, at 68.

—Greg W. Myers

Flashback: 10 years ago

Albert H. Vermeer, creator of the comic strip *Priscilla's Pop*, dies Nov. 25, 1980, at 69.

—Greg W. Myers

But people have found comic books discarded in the trash (even valuable ones). We know some cases where this happened. Gun expert and writer Dean Grennell made a deal with a trash collector a couple of decades ago, arranging to have the trash collector save from the trash old comic books, magazines, and paperbacks, which Dean would then buy from him. Dean came up with a bunch of old comic books very early on, most of which he gave or traded to Juanita Coulson. And, yes, we have seen the

comic books and we know both Dean and Juanita, and this definitely is not an urban legend.

Incidentally, Dean had asked the trash collector to save "magazines, comic books, and pocketbooks" and the man later showed Dean the magazines and comics, then — with a wary eye kept on Dean throughout — showed him the used purses he had gleaned for this man with the strange fetish.]



(This concludes CBG's preview of *All Hallow's Eve*)

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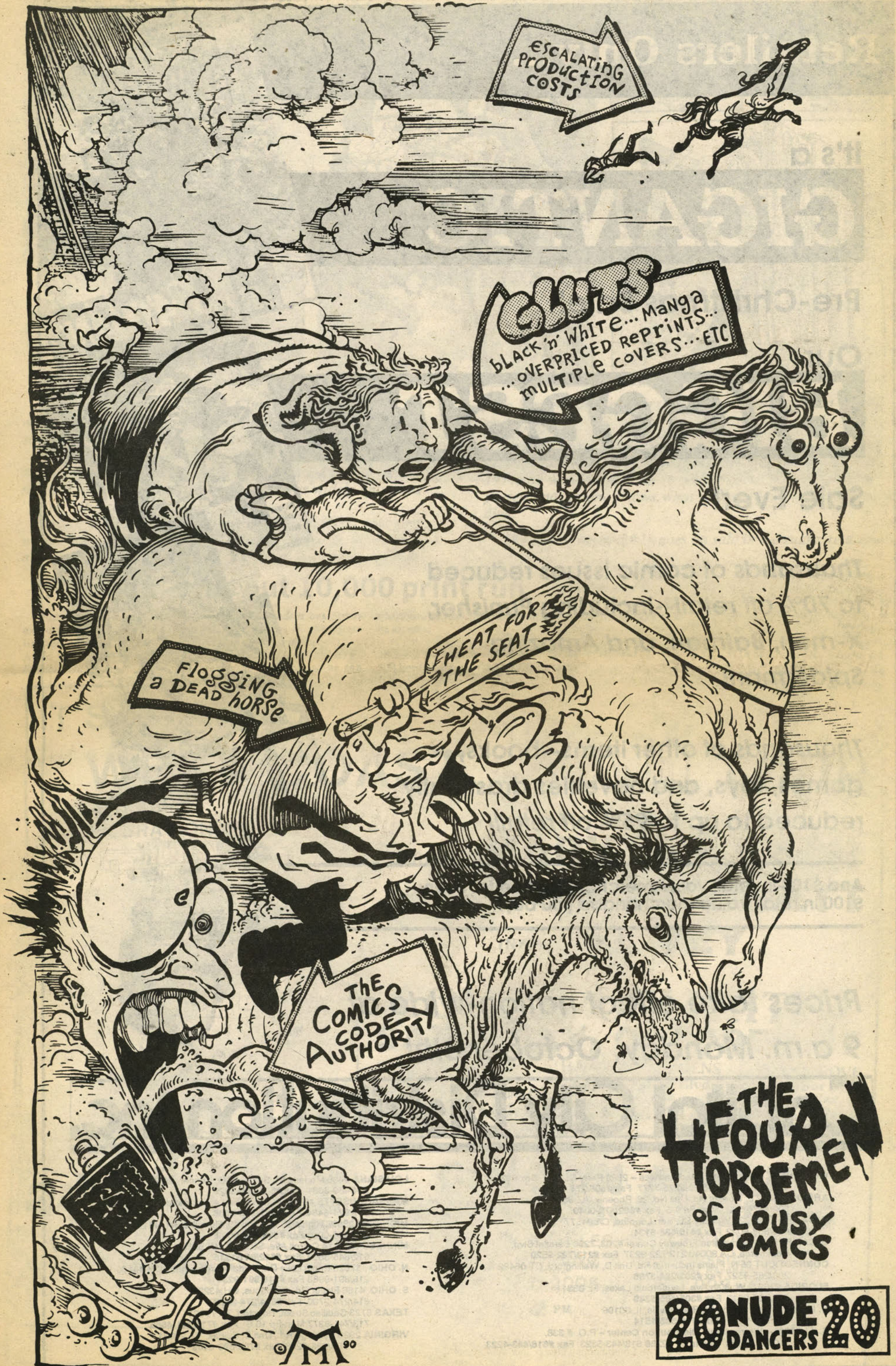
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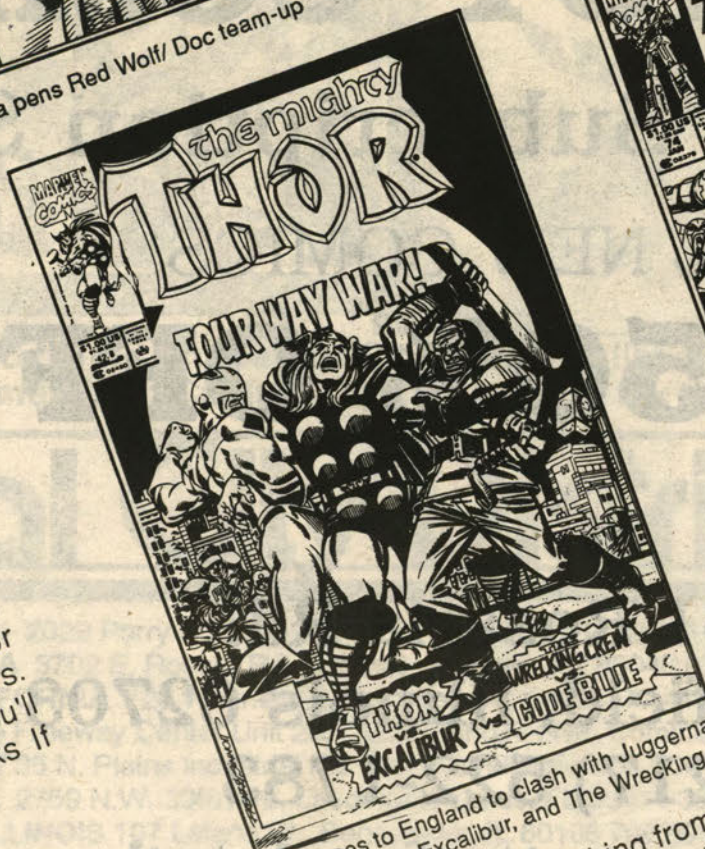
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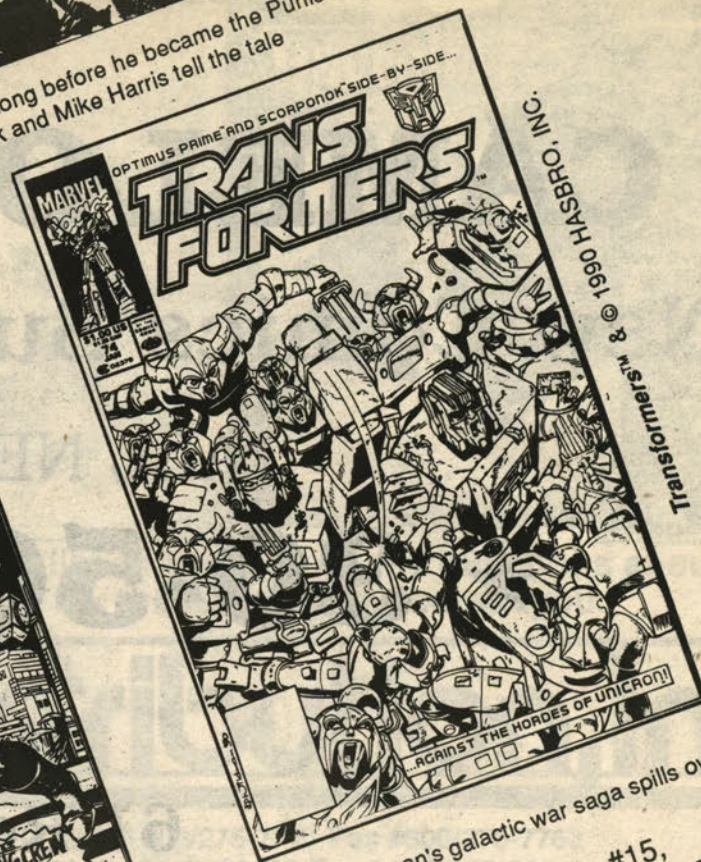
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Nothing spells lovin' like something from the Marvel oven: Count Duckula #15,
Fantastic Four #348, Iron Man #264, New Warriors #7, Spectacular Spider-Man #172,
X-Factor #62, Marvel Presents #68, X-Men Classic #55, Conan Saga #46, Hollywood Superstars #2
Strip #21, Marvel Universe Master Edition #2, Wolverine: Bloodlust Bookshelf,
X-Men Triptych Posters, New Mutants: Demon Bear TPB
and Silver Surfer #45 (shipping in the fourth week from now on)



Mark Klein
Flushing, N.Y.

Whatever happened to the following?

- *Xanadu* #6 (Thoughts & Images) — is this company still in business?
- *MICRA* #7 (Apple Comics) — why haven't they published any issues of it since acquiring it?
- *The Victims* #6 (Eternity)?
- *Into the Shadows* books 2 and 3 (Eclipse)?
- *Top Secret* Book 1 and *Jeff Hawke* Book 3 from Titan Books?
- *A Distant Soil* Book 3 and *The*

Gates of Ivrel Book 3, both from Starblaze Books. Also, does Starblaze ever plan to issue any new volumes of *Buck Godot*, *Fortune's Friends*, or *Duncan and Mallory*?

• To graphic novel from Caliber Press?

• When can we finally expect to see the following from NBM: *Companions of the Dusk*, *Valerian: Empire of a Thousand Planets*, and *Thorgal Book 4: The Black Galley*?

• Whatever happened to *The Mocker* graphic novel by Steve Ditko? I believe Fantagraphics was supposed to publish it.

• Is Comics Interview still publishing *Southern Knights* and *X-Thieves*? What was the last issue of each? I've not seen either title in more than a year.

• Whatever happened to the movies of *Somerset Holmes and Detectives, Inc.*?

I'd really like to know the answers. [Almost all of the titles you ask about have been dropped from publishers' schedules.]

(INFO, Page 24)

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I am sending you a copy of one of the Superman items I am trying to identify. If you need more information about these items it will take me an extra day or two to provide. Like all store owners today, I am very cautious about theft, so these items (and any others of value or possible value) are kept in an off-premises security area.

Any assistance you can give me would be appreciated.

The record, two-sided, unbreakable, seven inches across. It was manufactured by Picturetone Records Inc. in New York and copyright by Superman Inc.

The book which accompanies it is 7 1/4 x 7 3/4", copyright 1947 National Comics Publications Inc., and contains the radio script with illustrations. The back cover is exactly the same as the front.

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ADVENTURE COMICS

Written by Gary Chaloner
Illustrated by Gary Chaloner & Dillon Naylor

INFO

(From Page 22)

• We know little about *Xanadu* — we only have #s 1, 2, and 4 — but we're sure someone can tell you if #6 was ever published. We haven't heard anything about T&I for a long time, but we never did hear much from the

company. We have been told by others that the company is out of business.

• Apple will publish *MICRA* when another issue is completed. Writer Lamar Waldron told us that the delay is caused by artist Ted Boon-thanakit being much in demand for

other work, such as advertising and illustration. Apple is not responsible for the delay of this title.

• The final issue of *The Victims* was #5. If there was to be a #6, it was dropped.

• *Into the Shadows* is not on Eclipse's schedule.

• We can find no record of either of the Titan books you ask about; they are not listed in Titan's backlog (books published and still available) or in Titan's forthcoming-books list, which covers the next several months.

• Starblaze Books is gone. None of the books you ask about will be pub-

lished by Starblaze. Some of them may find other publishers, but we have heard nothing about this to date.

• *Io* was dropped from Caliber's schedule long ago; it will not be published by Caliber.

(INFO, Page 26)



For Christmas, 'The Adventures of Chrissie Claus'

By Dennis Mallonee
Publisher, Hero Comics

Dear Comic Book Retailer:

We know how difficult it can be in today's comic-book market to figure out how many copies to order of each new title. With something as different from the usual run-of-the-mill fare as *The Adventures of Chrissie Claus*, that process is going to be difficult, indeed.

We hope that this mini-preview will help you make your decision and determine your numbers.

In brief: Chrissie Claus is Santa's precocious little elfin granddaughter. She's in charge of the design division of Santa's workshop, and has taken it upon herself (because she feels so sorry for them) to see to it that even bad little boys and girls get presents for Christmas.

The two stories in this premiere issue are illustrated by our regular *Flare* artists, Mark Propst and Tim Burgard. Flare herself will be featured prominently on the cover, presenting Chrissie to regular readers of the *Flare* comic book. Our strong expectation is that people who buy *Flare* for the artwork will also be

inclined to buy *The Adventures of Chrissie Claus*.

More than that, we would also expect that, because of who she is, Chrissie will also have a strong intrinsic appeal not only to people who don't normally purchase super-hero titles, but to people who don't normally purchase comic books at all.

The bottom line from a marketing standpoint is that Chrissie is a cute-little-girl Santa Claus. Children will identify with her, and want to be a part of her adventures. Parents can be comfortable purchasing the title either for their children or for themselves. And comic-book fans will buy the comic book for the quality of the story and the art.

The Adventures of Chrissie Claus is precisely the kind of comic book Don Thompson of *Comics Buyer's Guide* talks about when he speaks of a comic book that should be featured prominently in a window display. The primary goal of retail marketing should be to attract new customers.

The extent to which Chrissie can help you do that this Christmas is the extent to which you should place your order.



BATMAN: THE DAILIES

Co-published by Kitchen Sink and DC Comics, this three volume set re-prints the extremely rare Batman newspaper strip from 1943-1946. Volume 1 is 176 pages and contains the strip from its debut on October 25, 1943, through October 28, 1944. It includes rare promotional material issues by the McClure Syndicate, original newspaper ads and new introductory material. The Joker is featured on the cover. Volume 2 is 184 pages and covers October 30, 1944, through November 24, 1945, with additional editorial material. Volume 3, at 160 pages, includes strips from November 26, 1945, through November 2, 1946. NUC is offering each volume individually as well as a 3 volume subscription. Each volume sent upon publication. Also see BATMAN TIN SIGN offered below.

VOLUME 1 (due 11/90) (reg \$9.95) NUC PRICE \$8.00
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VOLUME 3 (due 1/91) (reg \$12.95) NUC PRICE \$11.00



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In conjunction with BATMAN: THE DAILIES comes this striking embossed full-color metal sign featuring the BATMAN art from the 1940's newspaper strip. Sign measures 12" by 16" and has holes in each corner for mounting. (reg \$18.00) NUC PRICE \$16.00

COMPLETE LITTLE NEMO IN SLUMBERLAND

Fantagraphics has completed their magnificent reprinting of the first series of LITTLE NEMO IN SLUMBERLAND strips with the publication of VOLUME 4. Each volume reprints 2 years worth of strips, laser-scanned and made from the very best copies available. Series editor Richard Marshall starts off each volume with a fascinating historical piece. All four volumes are now in print.

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POGO AND ALBERT: THE COMPLETE POGO COMICS

OK, we know that this series from ECLIPSE does not reprint newspaper strips, but Walt Kelly's classic characters are so much a part of strip history that somehow makes these volumes all the more important. Each volume collects Kelly's voluminous series of comic book stories originally published in the mid 1940's, including every appearance in ANIMAL COMICS AND POGO COMICS. Volume 5 features an unpublished cover for ANIMAL COMICS from the 1940's. (ECLIPSE)

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***Best wishes and continued success from
the entire Diamond Comics Distribution team.***

INFO

(From Page 24)

• The books you mention are not on NBM's schedule. Publisher Terry Nantier told CBG that all of them have been dropped.

• Robin Snyder (not Fantagraphics) recently published *The Mocker* (by coincidence, a copy arrived in our office the same day as your letter). It costs \$12.95 and should be available at comics shops; if not, order it from Robin Snyder, 4255 N. Forest #405, Bellingham, Wash. 98225-5833 and tell him we sent you. Robin wrote in our copy: "Ditko's best work? No contest, says me." (This may be the only good news we have for you in this answer.)

• Comics Interview has not published *Southern Knights* since #34 or *Aristocratic X-traterrestrial Time-Traveling Thieves* since #12. No issues are on Comics Interview's schedule.

• Movies are a long time coming and sometimes they never do appear. We have no word on *Somerset Holmes* (it was optioned, but that means comparatively little — many are called, but few are chosen), but Don Thompson talked with Don McGregor in January in New York about *Detectives, Inc.* and was told that the movie is still in the post-production stages but that it's by no means imminent. McGregor hit some snags in the editing process and currently is too busy with other projects to finish it, though he said he is sure that it will be finished.]

Several Readers

In the Little, Brown Bloom County collection, *Tales Too Ticklish to Tell*, Soviet leader Mikhail Gorbachev is credited with writing the introduction. It seems to be a non-satiric article; is it really by Gorbachev?

Trevor Williams
Reston, Va.

I am trying to find the writings of Alan Moore and Frank Miller. I am mainly concerned with their American comic-book writing.

I'm aware of the obvious ones (*Daredevil*, *Swamp Thing*, *Watchmen*, *Wolverine*, etc.) but am constantly running into their more obscure or independent works (*Corto Maltese* intro, *Mr. Monster*, etc.).

Any list would be helpful. Thanks, all.

Jack Abramowitz

1424 E. 5th St.

Brooklyn, N.Y. 11230

Can anyone help me with a list of comics characters who have stolen their names pattern, if not their premise, from Teenage Mutant Ninja Turtles? So far I have come up with:

Adolescent Maniacal Samurai Hares

Adolescent Radioactive Black Belt Hamsters

Adult Thermonuclear Samurai Elephants

Aristocratic Extraterrestrial Time-Traveling Thieves

Colossal Nuclear Bambino Samurai Snails

Death Crazy Teenage Super-heroes

Pre-Teen Dirty-Gene Kung Fu Kangaroos

Radioactive Wrestling Rodents

Sultry Teenage Super Vixens

Many of the above appeared in *Laffin' Gas* #1, but I don't know if they appeared elsewhere. Marvel advertised the elephant book, but apparently had a change of heart and released it as *Power Pachyderms*. What have I missed?

My other question concerns *Courageous Cat and Minute Mouse* (remember them? "I'll use my net gun!"). Have they ever appeared in comic books? Also, are the cartoons available commercially?

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The Hit Parade

25 things Razor Fist can't do

By Charles Rutledge

Claws are in this season. Ask Wolverine. Or, for that matter, ask Sabretooth, Lady Deathstrike, Bloodlust, or any number of taloned comic-book characters. Of all of these characters, Wolverine is probably the luckiest because his claws are retractable.

Think about it. Most of these guys couldn't even tie their shoes without slicing the laces off. Probably the most inconvenient recipient of claws is Razor Fist. Razor Fist is an old foe of Shang-Chi, Master of Kung Fu. His most recent appearance was in *Marvel Comics Presents* #1-9.

Unlike Sabretooth and friends, whose claws are on their finger tips, Razor Fist's weapons are two knife-like blades attached to his forearms where his hands used to be. He no longer has wrists so the blades are extended rigidly at all times. This, I think, would make many common, everyday activities rather difficult.

And so we proudly present 25 things that Razor Fist can't do.

1. Drive.
2. Shake hands.
3. Put in contact lenses.
4. Scratch his nose.
5. Open doors.
6. Turn pages.
7. Type.
8. Give back-rubs.
9. Play tennis.
10. Write.
11. Play the guitar.
12. Use a remote control.
13. Do pushups.
14. Water ski.
15. Open a pop-top can. (OK, maybe this one, but it would be

messy. And he couldn't hold the can to drink out of it. For that matter, he couldn't pick up a glass of water.)

16. Use chopsticks.
17. Milk a cow. (Ouch!)
18. Climb.
19. Put on suntan lotion.
20. Leave fingerprints.
21. Juggle.
22. Shoot basketball.
23. Thread a needle.
24. Brush his teeth.
25. Get dressed.

(This being a family newspaper, we won't even begin to speculate on bathroom problems.)

Pretty darned annoying, eh? But on the other (heh, heh) hand, Razor Fist would be great to have along on camping trips, cook-outs, and such. He could eat shishkabobs whenever he wanted and is probably always in demand at Thanksgiving dinners.

Still, I think the disadvantages of Razor Fist's appendages probably outweigh the advantages. While having big knives for hands is extremely useful when super-heroes show up, it would be a bit (ahem) unhandy the rest of the time.

This column was suggested by Don Thompson and aided and abetted by Cliff Biggers, Brett Brooks, Lanny Latham, and Chris Apple.

Flashback: 40 years ago

After three issues as *The Crypt of Terror*, the EC comic book changes its title to *Tales From the Crypt* effective with issue #20 (dated October-November 1950).

—Greg W. Myers

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Ch. 10

DOOM'S FOUND THE PHONENUMBER
OF THE FORMER PARASEROUS
RESEARCH INSTITUTE HEAD WHO
FIRED MANY DOCTORS YEARS AGO.



I'LL BE OVER
IN AN HOUR
OR SO...

MARGO, I'VE GOT A PRETTY GOOD
IDEA OF WHAT'S GOING ON.



THAT'S A
FIRST.

THERE'S A CERTAIN PARTY TRYIN' TA
PIN THIS ON HOOK, BUT HE'S
COVERING FOR HIS OWN CRIMES.



WHO?



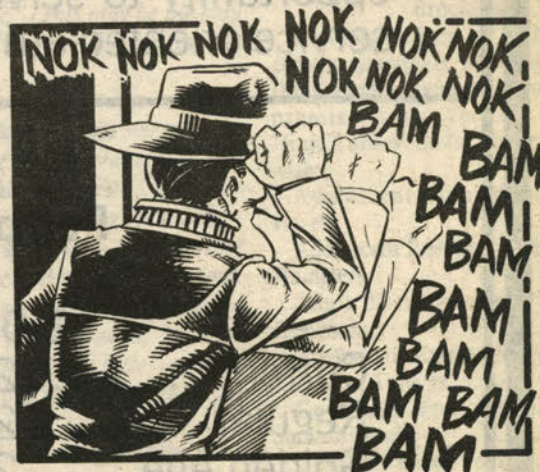
TAKE THIS CAN OF HELIUM,
MARGO... I'LL EXPLAIN SOON.
NOW I'VE GOTTA RUSTLE
UP SOME SPECIAL
TOOLS...

LATER, AT DR. INGSTON'S HOUSE.



MARGO, GO WAIT OUTSIDE
THE WINDOW WHERE INGSTON
AND I STOP TO TALK.

CHECK.



NOK NOK NOK NOK NOK NOK
BAM BAM BAM BAM BAM BAM BAM BAM BAM



MR. DOOM?

THE
SAME.



MY OFFICE IS RIGHT
THROUGH THERE.

THANKS!



MMMMMM... DIDN'T HAVE TIME
TO MOVE THE BODY... WELL,
HE'LL NEVER TELL ANYONE.

I HAVE EVIDENCE WHICH
MAY SURPRISE YOU,
DR. INGSTON.

I'M ALL EARS,
MR. DOOM...

Continued Next Week...

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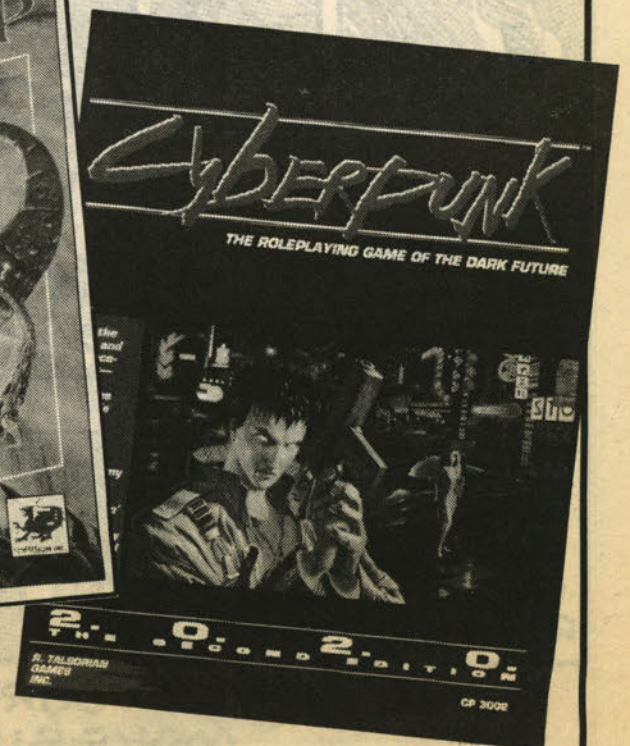
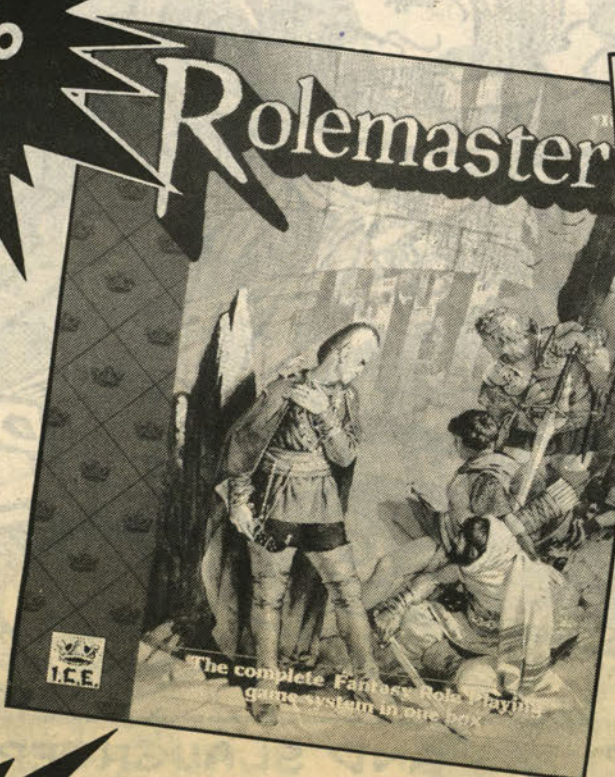
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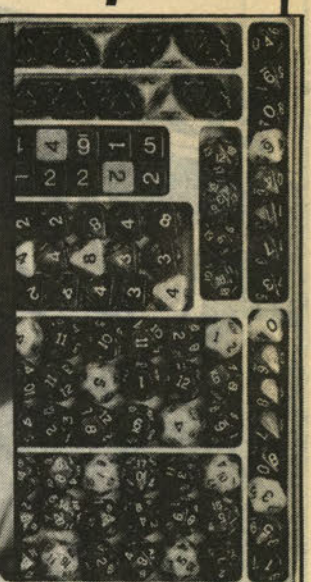
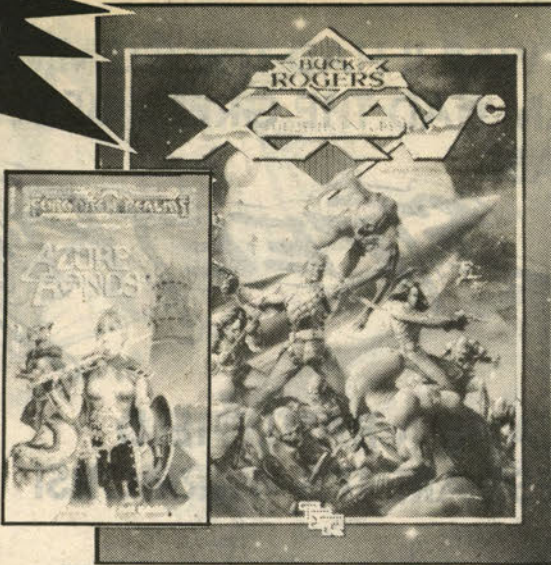
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Marc Hempel
Paris Cullens

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creator: Breathaker, Gregory

artist: New Gods

Tom Lyle
Charles Truog
Neil Vokes

artist: new Robin mini series, Starman

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artist: Eagle

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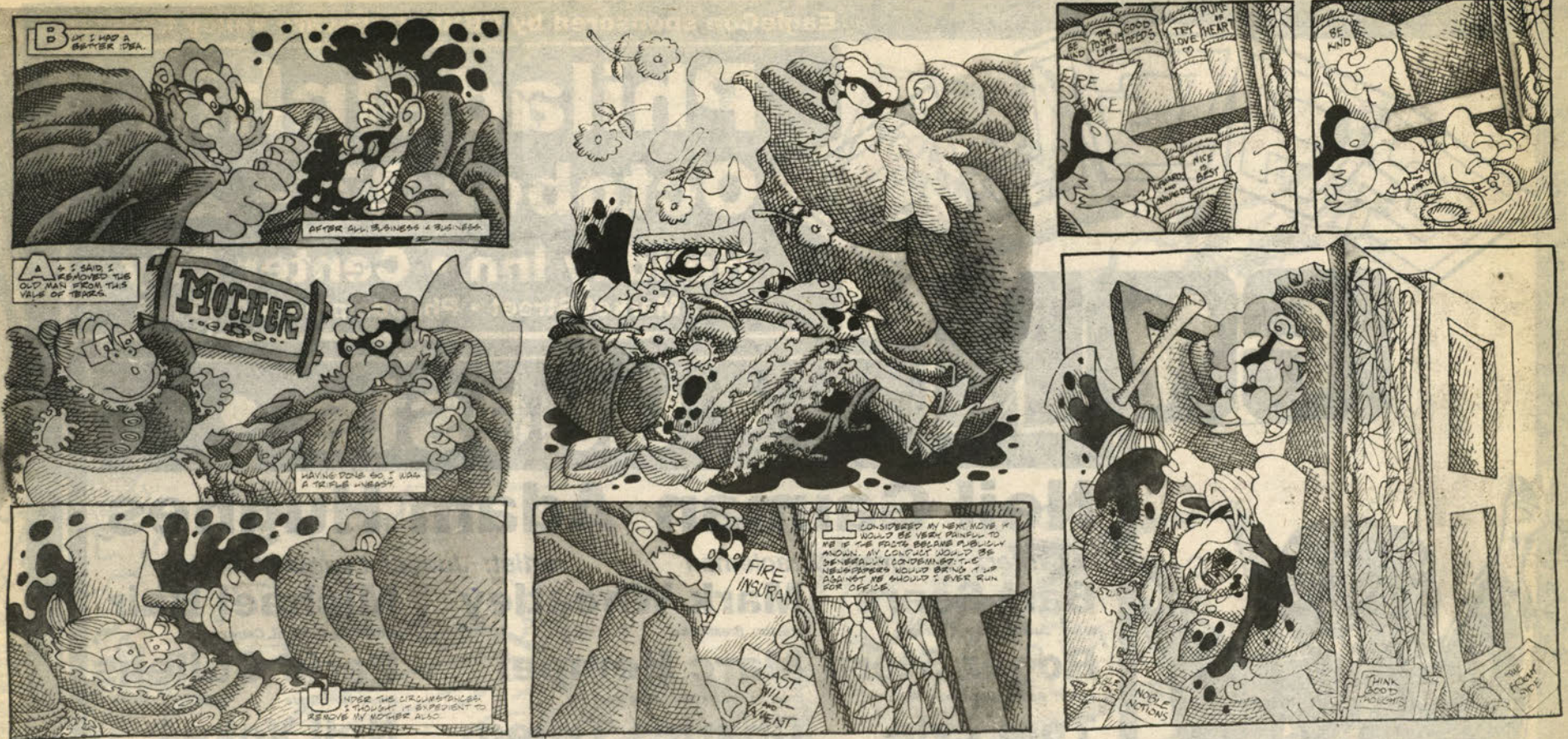
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Above are three pages from *Classics Illustrated* #18, in which Gahan Wilson adapts and illustrates Ambrose Bierce's satirical *The Devil's Dictionary* and two Bierce short stories.

The pages above come from one of the stories, a cheerful yarn involving patricide, matricide, and arson (a description that fits more than one Bierce story; he was widely known as "Bitter" Bierce).

Gahan Wilson is known for his often-ghoulish cartoons which have appeared in *Collier's*, *The Magazine of Fantasy and Science Fiction*, *Playboy*, *National Lampoon*, and *The*

New Yorker, among others. He also has written short stories and novels.

Ambrose Bierce was the author of many short stories and sketches, including "An Occurrence at Owl Creek Bridge." In 1914, he went to Mexico to join Pancho Villa. He disappeared and no one knows what became of him or when he died.

Classics Illustrated #18 goes on sale in February, retailing for \$3.75.

'Rat Fink' sells out 10,000 print run

"Rat Fink #1 has sold out its entire press run except for a few limited-edition copies," said Allen Shevy of *The World of Fandom Magazine*.

World of Fandom has orders for 6200 copies in the direct market, and the remainder will be sent to Ed "Big Daddy" Roth, creator of Rat Fink, so he can

distribute them at hot rod shows he attends.

"We are printing 10,000 copies of the regular edition and 500 limited copies of which 100

will be signed by the artists," said Christopher Mygrant. "We have a few limited copies left, but all the regular editions went pretty quick. You may still be able to get some copies from your distributor, if you're lucky."

Rat Fink will be released in October, and the publisher said there will be no reprints. The company said there will be only three sources of the limited edition for now: *World of Fandom*, 3118 Sandspur Dr., Tampa, Fla.

(RAT FINK, Page 36)

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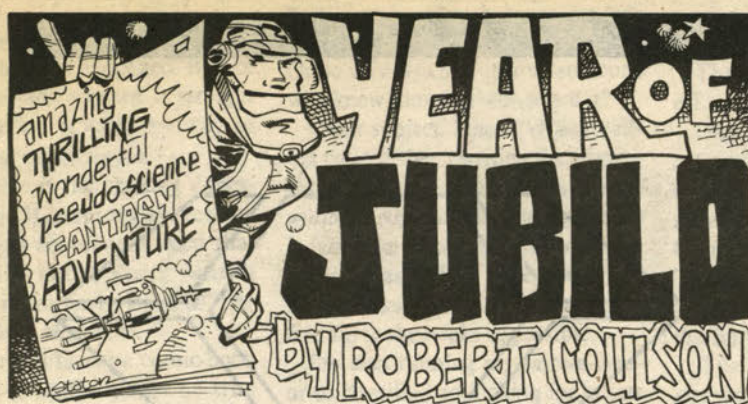


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• The best story of the month is George Alec Effinger's "The Riddle of the Czars" in the Summer issue of *Pulphouse*. The

RAT FINK (From Page 34)

33618, (813) 968-3329; Heroland Comics, 6963 W. 111th St., Worth, Ill. 60482, (708) 448-2937; and Green Shift, 5226 N. Nebraska Ave., Tampa, Fla. 33603 (813) 238-4177.

"We still have a few limited copies that are not pre-ordered and we also have a few of the regular edition that have also not been pre-ordered available as well, but they will not last long," said Lee Tennant of Heroland.

"We expect *Rat Fink* to be very popular. The art is fantastic, and *Rat Fink* should appeal to kids and baby boomers as well," he continued. "However, due to the fact pre-orders from the direct-only market were just over 6000 copies, the first issue will be very hard to find and, again, no reprints."

Mygrant said, "We were real disappointed the orders were not larger. We know this book will hold its own, if dealers would take a chance and order fresh, new titles."

opening sentence is: "On July 16, 1918, the mated pair of Russian czars died, the victims of the implacability of natural selection." Effinger goes on to point out similarities between the demise of the czars and that of the dinosaurs and, bearing in mind the meteor theory, suggests testing the Kremlin for abnormal amounts of iridium. It's hilarious; natural history was never so enjoyable.

"The Moral Virologist" by Greg Egan is a none-too-serious account of a biological cure for wickedness.

Nina Kiriki Hoffman's "Family Tree" is a well-written morality tale.

"Solving the Homeless Problem" by Kij Johnson is a vignette about a permanent solution — possibly the only solution — to the homeless problem. The question is whether we really want it.

"It's a Long Way to Alpha Centauri" by Jack McDevitt concerns two elderly people who have a chance to take a one-way trip across the galaxy and must decide if they want to leave Earth permanently. (I'd go, if Juanita would.)

"Flaming Rockets" by P.M.S. Faught is a reversal of the sexist space-opera. It also has the sec-

ond-best opening sentence of the month.

"Ontogeny Recapitulates Phylogeny" by R. Garcia y Robertson has a plot that's reminiscent of P. Schuyler Miller's "The Sands of Time" but a quite different theme. The science is out of date but the story is still good — and it was a marvelous scientific idea, even if it proved to be less simple than first supposed.

There are also stories by Patricia Anthony, Charles de Lint, Paul di Filippo, Jonathan Lethem, Thomas F. Monteleone, Jane Yolen, L. Timmel Duchamp, S.A. Stoinack, and S.P. Somtow.

The introduction by Kristine Kathryn Rusch deals with the makeup of a human being and the attempt of fiction to show what makes people tick.

John Gustafson's "The Gimlet Eye Returns" provides a brief history of the art of the earliest science-fiction magazines. I didn't know that Amos Sewell did any pulp art during the 1930s; I knew him only as a *Saturday Evening Post* illustrator a decade or so later. Virgil Finlay also began in the pulps earlier than I thought. I assume that Gustafson will have future articles covering later periods.

• The top story in the October *Interzone* is the novelet "The Angel of Goliad" by William Gibson and Bruce Sterling. Babbage engines seem suddenly "in"; a Michael Flynn novel, an article or two, and now this independent segment of a novel, which rates a fascinating cover picture by Ian Miller. The setting is an England transformed by a primitive version of the computer in the mid-19th century. In this alternate world, the Texans deposed Sam Houston

Buck's SF Picks of the Month

- "The Riddle of the Czars" by George Alec Effinger (*Pulphouse*)
- "The Angel of Goliad" by William Gibson and Bruce Sterling (*Interzone*)
- "Roadkill" by Mercedes Lackey (*Marion Zimmer Bradley's Fantasy*)
- "Four Kings and an Ace" by R. Garcia y Robertson (*F&SF*)
- "Mr. Rob't Hoskins" by Avram Davidson (*F&SF*)
- "Werehouse" by Michael Flynn (*New Destinies*)
- "Henry, Have You Gone to the Moon?" by Steven Forstner (*Aboriginal*)
- "A Tap-Tap at Sundown" by William Beechcroft (*Weird Tales*)

for reasons not given here, and he escaped — with the treasury — to England and is plotting to regain his position. He's also attracting all the local sharpers who are after the loot.

"A Matter of Survival" by Chris Beckett is an incident in the sex wars. I failed to suspend my disbelief, but the propaganda is in the right mode for today's readers.

"Culprits" by Kim Newman, Neil Gaiman, and Eugene Byrne is a list of supposedly comical sequels to the careers of "your childhood heroes." (Not mine; my childhood heroes were Benedict Arnold and William Walker.) A knowledge of European TV and comics is a help; "Captain Scarlett," "Tintin," "Roy of the Rovers" and others were entirely new to me. Some of the lives are actually humorous, and some aren't, but probably no two readers will agree on which is which. There are also stories by Richard Calder and John Gribbin.

In "The Big Sellers" column, Whitley Strieber is interviewed by Brandan Wignall. I'm still unsure whether Strieber is batty as a belfry or pulling one of the major hoaxes of our time, but it's an interesting interview.

"Despatches from the UFO Wars" by David Langford also concerns Strieber, though it's generally about the entire UFO

phenomenon. Some of the supporters of the "aliens have landed" theory have taken to lawsuits to muzzle opponents. It's a good and timely article.

Terry Bisson is interviewed by Gregory Feeley. I particularly liked Bisson's comment that most novels are too long; I fully agree.

Charles Platt, in his "Beyond Science Fiction" column, has discovered that truth is stranger than fiction. I could have told him that 30 years ago, as well as the reason for it. Fiction, to succeed, has to be plausible to the reader, and truth doesn't. Truth just is. He points to several current non-fiction works, including a racist newspaper which has been condemned by the KKK for "going a bit too far."

Platt says that science fiction no longer stretches the credulities of the average reader; I figure that if the average reader can swallow UFOs and creation science his credulity is unlimited and *nothing* can stretch it.

Nick Lowe reviews movies, Wendy Bradley reviews TV, nine different people review books, and there's a short letter column and the usual combined editorial and news.

• The Summer issue of *Marion Zimmer Bradley's Fantasy* is a special short-short issue. The one-or-two-page story may be (JUBILO, Page 38)

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BATMAN. Lewis Wilson. "Dr. Daka." 1943. C. 15 ch.

GHOST OF ZORRO. Clayton Moore as another masked man. 1949 R 12.

GREEN HORNET. Gordon Jones as radio avenger. 1940 U. 13 ch.

JUNGLE GIRL. Francis Gifford. First Nyoka. 1941. R. 15 ch.

THE SPIDER'S WEB. Warren Hull. Among the best. 1941 C 15 ch.

ZORRO'S FIGHTING LEGION. Avenger in Mexico. 1939 R 12

Other Favorites

CODY OF THE PONY EXPRESS FIGHTING MARINES. Grant Jack Mahoney aids "young Withers. Last Mascot serial. Buffalo Bill." 1950.C. 15 1935. 12 Ch.

CONGO BILL Don McGuire, Cleo Moore. Jungle. 1948. C. 15 FIGHTING WITH KIT CARSON. Johnny Mack Brown. Noah Beery as great villain. 1933. M. 12

CRIMSON GHOST Charles Quigley vs Master Criminal. R. 1946. 12 Ch.

CUSTER'S LAST STAND. Rex Lease. Good "B" attempt at historical epic. 1935. Inc. 15 Ch.

DANGERS OF THE CANADIAN MOUNTAINS. Jim Bannon. Modern Mounties. 1948. R. 12

DAREDEVILS OF THE RED CIRCLE Charles Quigley. Circus stars turned detectives. 1939. R. 12 Ch.

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DEADWOOD DICK. Don Douglas. Masked Western super-hero. 1940. 15 Ch.

DESERT HAWK. Gilbert Roland. Arabian Knights type. 1944. C. 15 Ch.

DRUMS OF FU MANCHU. Henry Brandon. Sinister plots, weird science, action. 1940. R. 15 Ch.

FEDERAL AGENTS vs UNDERWORLD INC. Espionage thriller for Kirk Alyn fans. 1949.R. 12 Ch.

FIGHTING DEVIL DOGS. Lee Powell, Bruce Bennett. Marines vs super-villain, the Lightning. 1938. R. 12

G-MEN NEVER FORGET. Clayton Moore, Roy Barcroft. Moore's best detective serial. 1947. R. 13 Ch.

GANGBUSTERS. Kent Taylor. More like the Shadow radio show than Gangbusters. 1942. U. 13 Ch.

GORDON OF GHOST CITY. Buck Jones' first serial. Excellent Western and mystery. 1933. U. 12 Ch.

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HAUNTED HARBOR. aka PIRATES' HARBOR. Kane Richmond, Kay Aldrich. 1944. R. 15 Ch.

HURRICANE EXPRESS. John Wayne. Railroad villain, the Wrecker. 1932. M. 12 Ch.

JESSE JAMES RIDES AGAIN. Clayton Moore. Good western action. 1947. 13 Ch.

JUNIOR G-MEN. Dead End Kids (Bowery Boys) vs Spies. 1940.U. 12 Ch.

JUNIOR G-MEN OF THE AIR. Dead End Kids (Bowery Boys) in aviation action. 1942. U. 12 Ch.

KING OF THE FOREST RANGERS. Larry Thompson. Features stock footage. 1946. R. 12 Ch.

KING OF THE TEXAS RANGERS. Slingin' Sammy Baugh. Football, Western action. 1941.15.

MIRACLE RIDER. Tom Mix. Western with some science fiction elements. Legendary star. 1935. M. 15 Ch.

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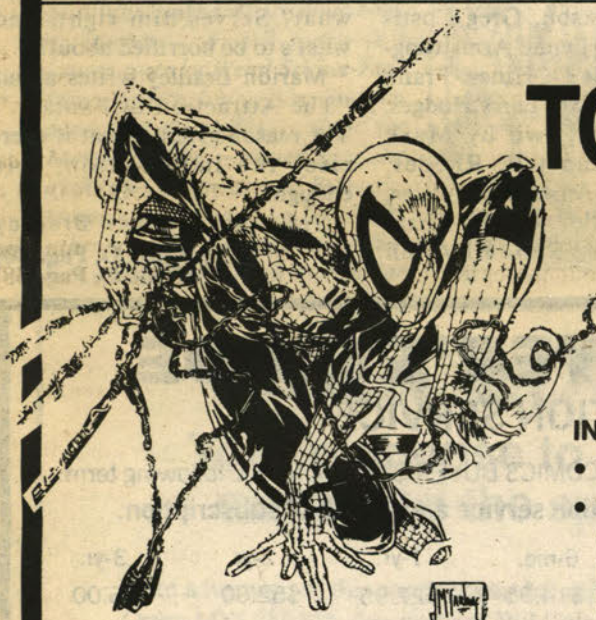
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47 (Mexican) Fine
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Black Hole 1 M, 2 M, 3 M all photo covers
Bud Abbott and Lou Costello 28 (Australian)
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Cracked Collectors Edition of Mork, NM, 1980
Crazy 36 Farrah Fawcett and Lee Majors cover
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Detective 281 Good

DELL FOUR COLOR

644 Sir Walter Raleigh (Bette Davis) G (Small piece out of cover)
713 Animal World VF
944 Seventh Voyage Of Sinbad F
975 Fury F
1031 Fury F
1033 Steve Canyon VG
1036 Big Circus VG
1069 FBI Story F
1076 The Rebel G
1096 The Texan VG
1121 Hercules Unchained F
1172 Fury F
1178 Ten Who Dared VG
1192 Ricky Nelson, subscription fold, otherwise nice
1199 Absent-minded Professor F
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1216 Whirlbirds F
1282 Babes in Toyland F, Annette cover
1294 Ripcord F
Dennis the Menace Pocket Full of Fun 8 F
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Fritz Ritz Special Issue '48 F
George Foster 1982 NY Mets Giveaway
Golden Comics Digest 34 F Little Lulu
Hans Christian Anderson, British large hardcover movie edition comic with Danny Kaye color scene on cover, 60 Beautiful color pages inside. Cover is only in Good condition, but pages inside are pristine white.
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Little Beaver 16 (Australian) VG
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The above giveaways are from 1958-59
Official Handbook of the Marvel Universe 7 M, 13 M

Panic 9 VG Superman, Dick Tracy cover
Perry Mason 1 (photo cover) VG-F
Popeye the Quaker Man vs. Bluto the Bad, Quaker mini-giveaway
Red Ryder (Australian) #19 (1966) NM
20 (1967) VF
21 (1968) VF
Rifleman 6 VG-F
Rin Tin Tin and Rusty 6 VG-F
Rock and Roll Comics
3 Mint - Bon Jovi
4 Mint - Motley Crue
Saint 9 (Australian) VG
Six Gun Heroes 9G (photo cover), 20 VG (photo cover)
Six Million Dollar Man 1 NM, 2 NM, 3 NM, 4 NM
Skippy the Bush Kangaroo, Australian 1971, photo cover, VF
Strange Adventures 115 VG
Superboy the Comic 1 M
Super Circus 1 (51) F-VF, photo cover
Target: The Corruptors 3 VG
Tarzan Digest 1 NM
T.H.E. Cat 1 F
Thoroughbred Racing Story, NY Racing Assn. Giveaway, 1981 Mint
Three Stooges #1127 Good, 1187 G-VG, 8 F-G
Trib Comic Book (Winnipeg Tribune) 5/20/78 F
TV Comic (Australian) 1440 (7/20/79) VG-F, 1442 F, both have Charlie's Angels, Popeye, Pink Panther, Droopy, Tom and Jerry, more
Untouchables 12-879-210 VF
Walt Disney Comic Digest 24 VG, 37 VG, Kurt Russell cover
Whoopee Book of Frankie Stein 1977, 128 pages, British, NM

COMIC RELATED MERCHANDISE

BATMAN FRISBEE

BETTY BEAR'S LESSON by Thornton W. Burgess, 1930 Whitman miniature softcover, bound pages.

NIP AND TUCK WEEKLY 1933 #s 1, 3, 4, 5 - these are 5x7 four page booklets. Inside are cartoons to color and back cover has historical hero. All good shape, but the cartoons have been colored in. Strange items.

BEN HUR PUNCHOUT BOOK 1959 Mint, came out at time of movie, but not from film.
GARRISON'S GORILLAS COLORING BOOK 1968
BEWITCHED FUN AND ACTIVITY BOOK 1965 Mint (6)

LONE RANGER COLORING BOOK 1974, some pages colored
MARY MARVEL COLORING BOOK 1940's Australian VG

M-16A1 Rifle: Operation and Preventive Maintenance, 1969 for servicemen
Will Eisner cover and art

P.S. The Preventive Maintenance Monthly, digest-size servicemen's publication, #224, 1971, Will Eisner cover and art.

STAR TREK BOOK AND RECORD SET 1976 Mint in original box has 33 record and record-size 16-page comic

SUPERMAN DRY TRANSFER GAME by Paper Mate: #4-Superman Foils Bank Robbery, unopened package.
Yogi Bear-Huckleberry Hound Happy Birthday napkins, unopened package no date, but I bought these myself in the early 70's.

COMIC RELATED HARDCOVER BOOKS

Barbie Goes to a Party, Easy Reader 1964 F
A Child's Garden of Verses by Robert Louis Stevenson, 1921 with color drawings.
Dennis the Menace, Holt & Co. 1952, VG
Dennis the Menace, Teacher's Threat, Holt & Co. 1959 G-VG
Dr. Who Annuals (British mag-size hardcovers) 1977 (3), 1978, 1979 (2), 1980, 1983 (3)
From Cave Painting to Comic Strip: A History of Human Communication by Lancelot Hogben, 1949, many color illustrations. DJ is torn, fantastic book is in excellent shape. A real rarity!

Life and Times of Heidi Abramowitz by Joan Rivers, 1984 with DJ, Mint, cartoon drawings.
More Dennis the Menace, Holt & Co. 1953, binding detached.

Nipper by Morrie Turner, Westminster Press 1970, F
Prince Valiant's Perilous Voyage, Hastings House #4 Hardcover. Hastings House 1954.
Dust jacket, which has same color scene as the cover, only in good cond., but the book itself is F.

Sad Sack, second printing 1944 no DJ, great cartoons VG

MISCELLANEOUS PUBLICATIONS

Star Spangled Banner by Bill Mauldin, 1944 magazine by Army Times loaded with Mauldin's cartoons. Good cond., loose centerfold.

This Damn Tree Leaks by Bill Mauldin, unusual large size 1945 paperback loaded with cartoons. Printed in Italy for the troops. G-VG.

BIG LITTLE BOOKS

#1456 Gene Autry in Special Ranger Rule, G Pinocchio, Fair-Good
Roy Rogers and the Mystery of the Lazy M, no binding, chew out of cover, bur pages are nice
Woody Woodpecker, Big Game Hunter, G

COMIC RELATED PAPERBACKS

(all pbs first printings unless noted)
All This and Snoopy Too, 1962, magic marker on cover

Baby Sitters Guide by Dennis the Menace, Pocket Book 1080, 10th 1959, VG
Back Home by Bill Mauldin, Bantam 461 VG
Barnaby #4, Del Rey '86 NM

Best of Ching Chow for Everyday People, Good spirit #23, 1974
11 of the World's Greatest War & Spy stories #593 Best books

Garfield #10: Garfield Makes It Big '85
Garfield #12: Out to Lunch 1986
Garfield #14: Swallows His Pride 1987
Garfield #15: Worldwide 1988

Garfield #17: Chews the Fat 1989 (all Garfields originally sold for \$5.95-6.95)
Heart of the Family Circus, oversize 1986
Ides of Mad, first printing 1961, generally good shape, but spine split

Let's Party Charlie Brown 1985
Marmaduke Rides Again 1968
Mighty Thor, Lancer 1966 VG
Sort of a Saga by Bill Mauldin, Bantam 855 1950, G-VG

Sweetie Pie, Berkley #320 '55 F
Transformers: Battle Drive, 1985
Up Front by Bill Mauldin, Bantam 83, 3rd printing 1947 G-VG

Also have Fine condition fourth printing of above, 1950
Wizard of Id: The King Is a Fink, 1969
Wizard of Id #7 Yield, 1974
Wizard of Id #8, 1974, Fawcett

World's Finest, Tempo Books 1978 (DC reprints) F
You're a Winner, Andy Capp, 1986

LITTLE GOLDEN BOOKS AND SIMILAR
(All 1st printings unless noted)
Alice in Wonderland Meets the White Rabbit, Little Golden Book 103-31, Disney

Batman and Robin from Alfred to Zowie, 1966, Golden Shape Book, unusual
Buck Rogers and the Children of Hopetown, Little Golden Book 500 VG

Johnny Appleseed, LGB Disney DII Good, 1949
Lassie and Her Day in the Sun, LGB 301-3, 1979, VG

Mighty Mouse and his Friends, 1957.
UNUSUAL!! Softcover linen book
Rootie Kazootie Baseball Star, LGB #500 G
Wizard's Duel, LGB Disney D103, 1963, NM
Woody Woodpecker Shoots the Works, Whitman Tell-a-Tale 2618, 1955 VG

MAGAZINES

American Cinematographer 2/50 - Destination Moon cover
American Film 12/80 cover: Robin Williams as Popeye

Atlantic 2/80 Archie, Jughead and Veronica cover
Box Office 10/19/64 Beatles cover. Very rare!
Colliers 1/19/52 Bringing Up Father comic cover

Confidential 1/57 Elvis-Joan Crawford cover, article on Davy Crockett
Cue 12/26/75 Star Trek and Space 1999 cover
Daily News Magazine Section 10/31/88 50th anniversary of War of the Worlds

Disney-MGM Studio News, 4-page color giveaways: 6/88, 9/88, 6/89
Doc Savage #1
Good Humor (cartoons and pinup photos), #34 ('56) Fair, 35 VG, 36 VG, 39 F

Grump (humor mag) #2 1965, #7 Don Adams on cover, spine roll
Life 7/12/43 Roy Rogers cover
Life 6/12/50 Hopalong Cassidy cover

Life 3/32/52 Lili Abner comic cover
Life 2/22/54 Disney's 20,000 Leagues Under the Sea cover
Life 2/5/71 Bill Mauldin comic cover: Willie and Joe

Look 9/27/38 Small pic of Mickey Mouse on cover
Look 8/10/54 Great cover of octopus in Disney's 20,000 Leagues Under the Sea

Look 4/6/71 Disney World Opens cover
Mad Monsters 1 magic marker price on cover, 3, 3/4 cover, 6 F
Marvel Movie Premiere 1 - Land Time Forgot, NM

Monster World #1, 1964, Good condition
New Times 6/24/77 Star Trek cover
New York Times Magazine 5/5/74, cover feature on The Comics

Parade Magazine 12/10/78 Star Trek cover
Public Service Advertising, Fall 1983, Snoopy cover

Radio TV Mirror, 12/52 Gene Autry cover
Reel Fantasy #1, Star Wars cover
Screen Stories 7/50 Roy Rogers-Dale Evans cover

Secret of Nimh, 4-page color promo mags for feature cartoon, #1 & #2 '82
Teen 8/59 Annette cover

COMIC RELATED PRESSKITS
(All come in special folders loaded with information, samples etc. for the press to promote)
CLASSICS ILLUSTRATED - nice one for the new series. 10 cardboard color covers, sample color pages, a poster and more

DUFFY - loaded with sample cartoons
P.J. McFey - 4 color sheets and 4 B&W sheets with sample cartoons

GUM AND TOBACCO CARDS
(Bid singly or as lot on each title)
Adventures of Smilin' Jack 103
Get Smart #s 13, 14, 15, 22, 24, 26, 32, 34, 41, 49, 57, 65

Parade Flags of the World 1, 2, 21, 25, 28 G, 34, 35, 38, 39, 40, 53, 54 G, 56, 59, 62, 75
Fish Series (Piedmont Cigarettes) - Red Sided Minnow

Flags (Willbur Chocolate Bars) - Greece
Freedom's War - total of 47 cards in this great old series in varying conditions from Fair to Fine, a handful of duplicates. #s on request

Horrors of War - used condition on these. #s 58, 93, 121, 123. Also have 5 Fair condition cards of this great series with numbers obliterated

Indian Chewing Gum 67, 68, 69, 70, 84, 87, 92, 93
Monster Laffs (small) 16, 46 End fold, 59 G, 62, 64, 70, 84 G, 97 Fair, 98

Sky Birds 2 Fair, 3, 4 G, 5, 6, 7, 9 G, 10, 12, 13, 15, 16, 17, 19, 20, 21, 23, 24
Wild Man (second series) 37, 39, 40, 44, 45, 53, 56, 58, 62 corner folds

JUBILO

(From Page 36)

the most common among new writers; I can recall when the thought of typing out a complete novel was appalling, and there used to be more openings for short-shorts among fanzine editors, though certainly today's media fandom goes in for long works. The problem is that it's one of the hardest lengths to get right.

The material is divided into sections of fantasy, science fiction, and horror, which I shall ignore in reviewing.

There are three excellent stories in the issue. "Roadkill" by Mercedes Lackey has the idea that some of the many pieces of trash along roadsides may be Something Else. I'm not sure that the conclusion has a proper relationship of cause and effect, but with California drivers it may well have.

"The Room with the Moa That We're Not Suppose to Write About" by K. Huebner is a hilarious horror story — yes, there can be such a combination — about a class trip to a museum. If the first and last paragraphs had been deleted and the story restricted to the children's compositions, it might have tied for best of the month.

The third top story of the issue is "Hello Daddy, This Is Margaret" by Marion Zimmer Bradley. It's in the horror section, but I thought it was hilarious. A total non-meeting of minds.

"The Truth about the Lady of the Lake" by Phyllis Ann Karr is an amusing vignette about her characters Frostflower and Thorn in a very odd world.

"The Worge" by John F. Moore has a nice cynical ending;

I can appreciate characters like that.

"A Disgruntled Blue Collar Worker's Cry for Help in an Unsympathetic World" by Selina Rosen (why is it that authors of vignettes seem impelled to use titles that are longer than the stories?) points out that even if there are shape-changing aliens who can mimic human forms, they might still prefer to mimic something else.

An "editor's choice" story is "The Question" by D.R. Parent, which is only about 150 words long. It has comment by Marion that co-editor Jan Burke didn't like it because it was too horrible, while Marion thought it was realistic. I'm with Marion — except that I thought it was too realistic to be published in a fantasy magazine.

"A Mirror for Heaven" by Jonathan Lethem concerns the problems produced by thinking too much about the gods.

"The Female of the Species" by Sandra C. Morrese is an example of Kipling's dictum.

"Mathemagics" by Patricia Duffy Novak examines the problems of a completely logical magic. I think this one might well have sold to *Unknown* if it had been written at the right time.

"After the Dragon Is Dead" by Lawrence Watt-Evans is a nicely cynical scene, showing what happens Afterwards.

There are also stories by Diana L. Paxson, Greg Costikyan, two by Lynne Armstrong-Jones, Dennis O. Hines, Frank C. Gunderlow Jr., Larry Hodges, Mark Fewell, two by Mark O'Connor, Janet R. Rhodes, John Edward Ames, Kit Westler, Anne M. Valley, two by Elizabeth Waters, Randall Allen

Farmer, Carl Thelan, Nancy L. Pine, Susan Johnson, Dyanna Cara, Brad Strickland, Daniel H. Jeffers, David Vincent Brinkley, Patricia B. Cirone, Nathan Long, L.D. Woeltjen, Vera Nazarian, and Douglas H. Hulick.

Darrell Schweitzer interviews George Scithers about *Weird Tales*, various types of imaginative literature, the economics of publishing, and assorted other items, all in three pages. Scithers mentions that he'd like to be editing *Planet Stories*; I'd certainly like to see him do it, even though the four issues of *Asimov's SF Adventures* which he edited weren't entirely successful, either artistically or (obviously) commercially.

Darrell also has a short article, "Why Horror Fiction?" He says that "We like to be scared," but I don't think that's it. Maybe some of us do, but I learned long ago that fictional terrors stayed on the page and were therefore not frightening. Going out in the dark to confront a prowler may be scary; reading horror fiction isn't.

Otherwise he has some good points, including the one that, to have any impact at all, a story must have characters which the reader cares about. I've read some modern horror fiction in which some sleazy character is run through a meat grinder to the accompaniment of screams and hideous gurgling, and so what? Serves him right, and what's to be horrified about?

Marion Bradley writes about "The Attraction of Fantasy." The reason given is that it exercises the imagination; fair enough.

"Marion Zimmer Bradley (JUBILO, Page 40)

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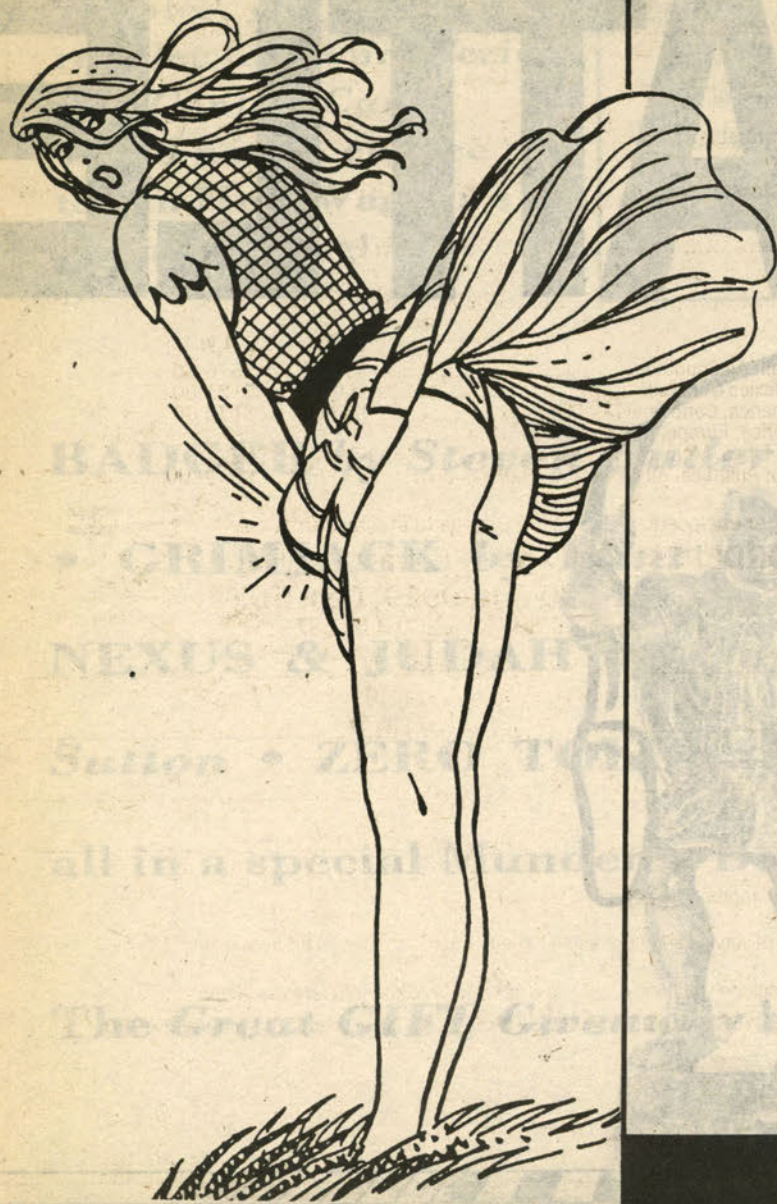
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JUBILO

(From Page 38)

Talks to Writers" is another installment of her short writing course. Her two major points are to visualize the story first — in your head or on paper — so that you know the basic plot before you begin typing. Not all writers do this, of course; I recall a fanzine quote from Lee Hoffman, saying that she was halfway or so through writing her novel and couldn't wait to find out how it ended. Lee didn't write a lot of fantasy, but she got a Spur Award, the Western Writers of America's equivalent of a Nebula. I suspect that most writers should be more methodical.

There is the usual letter column plus a section titled "Writers Talk Back" with letters pertaining specifically to writing. The usual editorial and pages on contributors are included.

• The November *Asimov's* is a double issue, 320 pages. The wordage may be a bit more than double, since on the two novellas the lines of type are squinched a bit closer together to allow 48 lines of type per page instead of 43.

The novella "Trembling Earth" by Allen Steele concerns the re-creation (more or less) of dinosaurs, *dienonychus* to be precise, from their DNA patterns. They're turned loose (again, more or less) in a section of the Okefenokee Swamp to be studied in a natural environment and manage to eat a visiting senator. This causes political upheaval to add to the outrage of naturalists over the introduction of dinosaurs to upset the modern ecology of the swamp.

"Getting the Bugs Out" by Janet Kagan is another novelet in her series about settlers on the

planet Mirabile. This time, the problem is mosquitos, solved by the introduction of bats. It wouldn't work, of course; apart from man, predators seldom exterminate their prey. But it's an enjoyable story.

"The Place of No Shadows" by Alexander Jablovkov is a world in which aliens have landed, traded, and begun to intermingle with humanity. Of course, there are humans who believe that they can gain marvelous insights by imitating the alien culture; look at the fad we had for zen a few years back. And, of course, it never works.

"Eternity, Baby" by Andrew Weiner is about letting go of the past. Since I never had any problems that way, the story meant little to me, but I've met people who should read it as therapy.

In the short stories, "The Time Traveler" by Isaac Asimov is one of his George and Azazel stories, which are quite popular.

"The Utility Man" by Robert Reed is the story of an outsider, a man who isn't really interested in his fellows and doesn't know how to get along with them. It's a common problem; I had it and a lot of people do. Most solve it, sooner or later; I worked out my solution in grade school, as I suppose most people do. Those who don't can get into serious trouble. (I never really became interested in my fellow man, but that's no bar to getting along with him.)

Scott E. Green's poem "Under the Ice Lies Montpelier" bothered me a bit until I figured out which Montpelier was meant; it's the one in Vermont, not the European original or the one that's 10 miles from my house or any of the others.

There are also novelets by

Richard Paul Russo and Melanie Tem, a novella by Kim Stanley Robinson, short stories by John Griesemer and Terry Bisson, and poems by Alex M. Jeffers, David Lunde, Vivian Vande Velde, and Ace G. Pilkington.

Asimov's editorial concerns his 70th birthday and a party for the 40th anniversary of the publication of his first novel, both "enjoyed" while he was in the hospital, except that he sneaked out for the party.

The "Viewpoint" column this time is "Adventure in Unhistory: The Moon" by Avram Davidson and was my favorite item in the issue. Avram definitely has a viewpoint, though it sometimes takes normal people a while to get used to it. This article involves the Moon and its effects, real and imaginary. "Farmers plant by it, fishermen fish by it, werewolves were by it." It's both very interesting and very funny.

There are book reviews by Baird Searles, letters, and the list of conventions.

• The top story in the November *F&SF* is R. Garcia y Robertson's novelet "Four Kings and an Ace" though, except for the final gimmick, the fantasy is mostly thrown in for atmosphere. It's a good story of an educated Chinese girl landing in San Francisco some time in the 1870s and refusing to accept the standard role for Chinese women in those days.

"Mr. Rob't E. Hoskins" by Avram Davidson is the other excellent story in this issue: one of Avram's usual offbeat stories about a man who might have taken revenge on the people who made fun of him. Or might *not* have, who can tell? (Sorry, when

I read a lot of Avram's writing, I automatically start imitating him.) I'm curious about the use of Robert Hoskins as the name of the main character. I doubt if it was inspired by the British movie actor, but it *might* have been by the Bob Hoskins who was author, copy-editor, and editor of several anthologies, and who, in one of his 1973 novels, had his protagonist pick up a copy of "Juanita Coulson's *Star Sister*," a book which first appeared in 1990. Science-fiction people have strange powers.

"The King of the Neanderthals" by Wayne Wightman is a novelet about a very early genius who discovers that genius is never appreciated by ordinary people.

"The Pieces of the Puzzle" by Kevin O'Donnell Jr. is a mystery story. The problem is that odd parts of human beings — a thigh, a foot, a finger, etc. — have been showing up in different cities but that there are no reports of assaults in which the parts have been severed and no mutilated humans wandering around.

"Bushwhacker" by Robert Reed implies that humans as a whole can't be trusted with our high intelligence unless we also get more emotional values, particularly compassion. Since I don't have a large store of compassion, I disagree with the idea, but it's a well-written story. (I'd rather supply humans with more curiosity, so that the average conversation wouldn't be so numbingly dull.)

There are also stories by John Maddox Roberts and Kristine Kathryn Busch.

Algis Budrys and Orson Scott Card review books. Isaac Asimov's science column deals with

the invention of the camera, from the camera obscura of circa 1000 A.D. to George Eastman and modern photography.

• The top story is the Fall *New Destinies* is "Werehouse" by Michael Flynn. It's set in an unpleasant future in which nanomachines can turn you temporarily — or permanently — into anything you want to be, and a group of teen-agers decide it would be fun to become wolves.

"Curtain Call" by T.W. Knowles II is another unpleasant future, in which movies are made by simulacra of famous actors of the past. No need to build up new stars by spending all that publicity money, just recreate those already known. This future is about to become more unpleasant, because one of the simulacra resists the cutoff switch and remains in its role of a notorious villain.

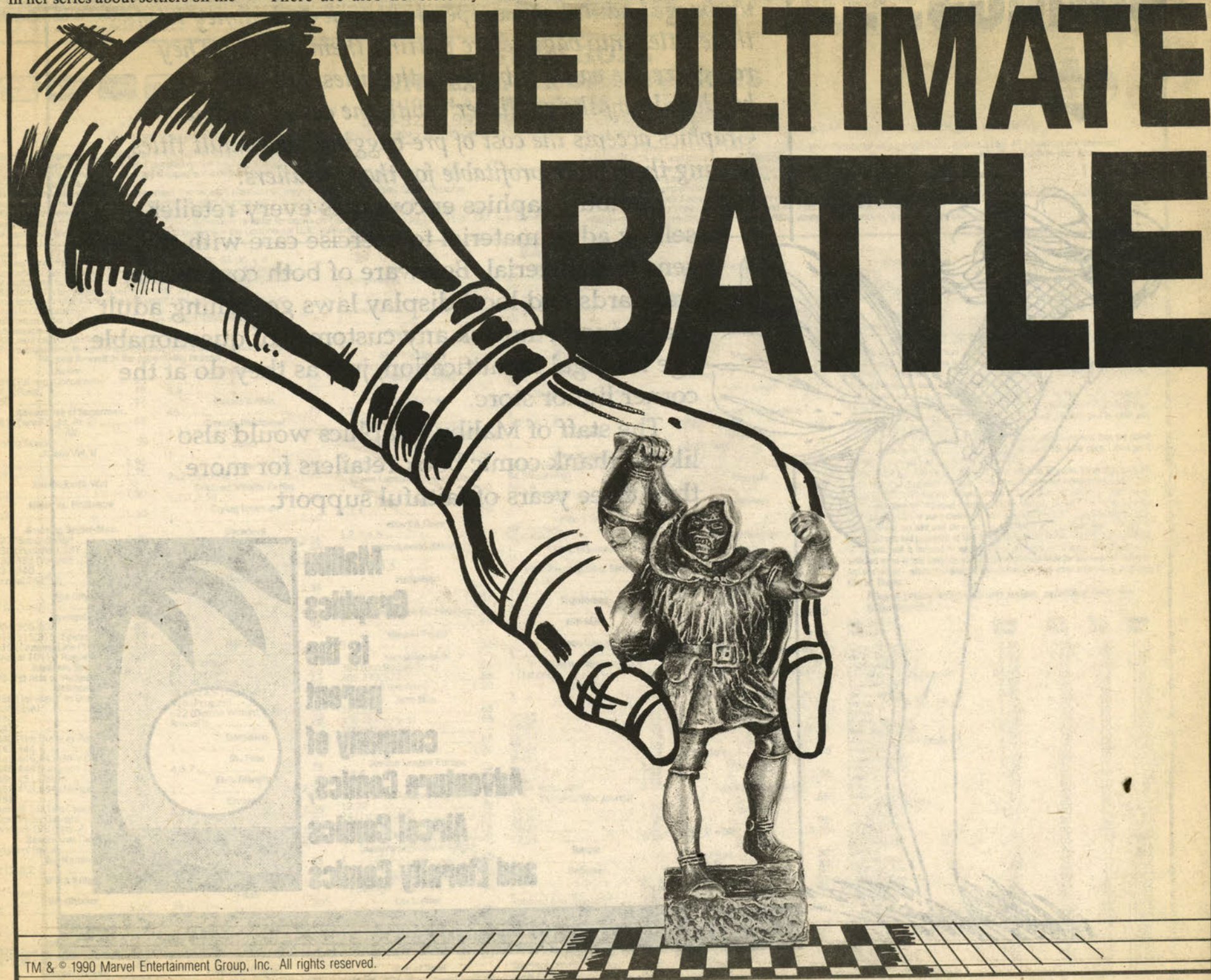
"Risks of Memory" by Elizabeth Moon involves a dictatorship; this seems to be the "Future We'd Like to Avoid" issue. A scientist working for the rulers is induced to join the revolution.

"The Important Things in Life" by Kevin O'Donnell Jr. concerns a man who spends his entire income on the growing of organs for transplant as his wear out, which his wife objects to as an obsession.

"Tiger Hunt" by John Dalmas is an adventure story where one man is testing another for an important position by seeing how he handles a dangerous situation.

There are also stories by Charles Sheffield, John J. Ordovery, and John Gribbin.

Jerry Pournelle reports on the annual meeting of the American (JUBILO, Page 41)



JUBILO
(From Page 40)

Association for the Advancement of Science. It's a good, rousing article, and I even agree with most — though not all — of it. Particularly, I agree with his comments on credentialism being used as a substitute for knowledge. (After having been a technical writer for five years, I was turned down for a similar job on the grounds that I didn't have a college degree.)

H. Keith Henson writes about nanotechnology and its uses in galactic exploration and construction projects.

Charles Sheffield discusses chaos theory, which gives me a headache. The problem stems from ending my formal education in the 1940s, perhaps; I keep thinking that there has to be a flaw in there somewhere; it don't make no sense.

Mark L. van Name's "2001: The Personal Computer," details the future of computers but only implies one of the results of that future. There are people today who don't have computers or automobiles or telephones or television or indoor toilets, but they can still operate in U.S. society if they want to. (Some don't, of course.) In a society geared exclusively to computers for communication, from business to ordering groceries, people without computers will be outside of society. So far, change has been relatively slow. I can remember when you told store clerks and gas-station attendants what you wanted and they brought it to you, but pushing a shopping cart and pumping your own gas are relatively unimportant changes, as was switching from radio entertainment to television. Changes

coming now are not so unimportant.

S.M. Stirling writes about the possibilities of fusion energy, and Poul Anderson gives a look at activities in the Jet Propulsion Lab during the Neptune encounter.

In "The B-2 Lottery," Marc Stiegler presents his proposal for improving the test procedures for new weapons, mainly the B-2 bomber. It's certainly the funniest item in the issue and possibly the most important reading.

I suppose the story with the most immediacy in the November-December *Aboriginal* is Lois Tilton's "Life Support System," which essentially presents the problem of triage: When you can't save everyone, which ones do you pick? Especially when there are laws regulating your actions. I thought the protagonist agonized too much over things that she couldn't change, but lots of people do that, and the basic plot is sound.

Since I usually prefer humor, my own favorite item was "Henry, Have You Gone to the Moon?" by Steven Forstner, which was similar in some ways to the Raymond F. Jones story which inspired *This Island Earth* but this one is done for laughs — and gets them.

"Serving the Market" by Steve Benson is a salesmanship story that reminds me of some of the humorous items in old *Astounding*.

"God's Bullets" by Rory Harper is an anti-religious story about space-station civilization after the breakup of Earth.

There are also stories by Lynn S. Hightower and Daniel Keys Moran and a poem by David Lunde.

Robert A. Metzger's science column concerns a new approach to robotics. Since humans can do fairly complicated actions such as driving a car without thinking about the mechanics of it, then perhaps robots can be trained to react to stimuli rather than logically working out each action. All you need is a recognition-response pattern. After all, humans don't consciously think, "First, I must take the key chain out of my pocket, then select the car key, then insert key in lock, then turn key." We just do it. (Though I occasionally require the conscious consideration of "Where in hell is the damn key, it has to be here somewhere.")

The editorial is on the value of ideas, regardless of the source, as opposed to our current system that says only the ideas of educators have value in schools, only the Pentagon knows how to run the armed forces, etc.

Darrell Schweitzer and Janice Eisen review books, Susan Ellison reviews movies, there's a letter column in which David Drake points out several errors of fact in Schweitzer's last book column, and there are several pages devoted to this issue's contributors.

The Winter issue of *Weird Tales* is devoted to Jonathan Carroll, with Thomas Kidd doing the artwork.

"A Tap-Tap at Sundown" by William Beechcroft is a throwback to the better stories in the old adventure pulps, and I loved it; best of the issue. It involves voodoo in Haiti.

Carroll's "Tired Angel" is an ultra-modern horror story: an extrapolation of the fairly common telephone pest. Since we've recently had problems of kids

calling, it came at just the right time for me. The girl is Carroll's story is overly emotional, but some people are that way. It does make me less sympathetic, though.

"My Zoondel" by Carroll is an account of a rare dog which can detect werewolves. His owner discovers that there are a lot more werewolves around than he expected.

Carroll's "Panic Hand" isn't particularly scary but it's an original concept: imaginary people real enough to touch.

"Postgraduate" by Carroll is one of those stories about a Hell individually crafted for each person.

"Exact Change" by Nina Kiriki Hoffman could be added to a collection of Zenna Henderson's "People" stories and nobody would know the difference. (Which is, for those readers who haven't encountered Henderson, high praise.)

"The Great Fear" by R. Garcia y Robertson involves witchcraft on the eve of the French Revolution.

"The Barbarian Queen," a poem by Rebecca Brown Ore, concerns the "wild impulses" that a lot of people have. I don't have them but enjoyed the poem anyway, as I did the short verses "House Haunted" by Robin Nakkula and "The Sphinx Game" by Ruth Berman.

There are also stories by William F. Nolan, Storm Constantine, and Ian Watson and poems by Lynne Armstrong-Jones, Meg MacDonald, and Ace G. Pilkington.

"Jonathan Carroll Speaks" by Walter Grobschen and Wolfgang Ritschel is taken from an interview with Carroll on Austrian National Radio and is mostly

about the Germanic tradition of fantasy.

Robert Morrish interviews Dean Kbonitz about horror writing and such things as agents and pseudonyms.

"The Eyrie" covers the editorial and letter column, as usual, as well as readers' ratings of the stories in the Summer issue. John Gregory Betancourt reviews books.

Magazines reviewed in this column should be available at newsstands, book stores, and comic-book stores. If you cannot find them, however, subscriptions can be ordered from the publishers.

Aboriginal Science Fiction, P.O. Box 2449, Woburn, Mass. 01888. \$2.50 per issue, \$12 for 6 issues.

Interzone, 124 Osborne Road, Brighton, BN1 6LU, England. Large size, 64 pages plus covers, book paper. Copies are \$4, a four-issue subscription is \$13.

Isaac Asimov's Science Fiction Magazine, P.O. Box 1933, Marion, Ohio 43306. Published 13 times a year, digest size, 196 pages, \$2 per issue; annual subscription \$19.50; other countries \$24.20 U.S.

The Magazine of Fantasy & Science Fiction, Box 56, Cornwall, Conn. 06753. Monthly, digest size, 160 pages, \$2 per issue; annual subscription \$21.00; other countries \$26 U.S.

Marion Zimmer Bradley's Fantasy Magazine, MZB Enterprises, P.O. Box 72, Berkeley, Calif. 94701. Large size, book paper, 64 pages plus covers. \$3.95 per issue.

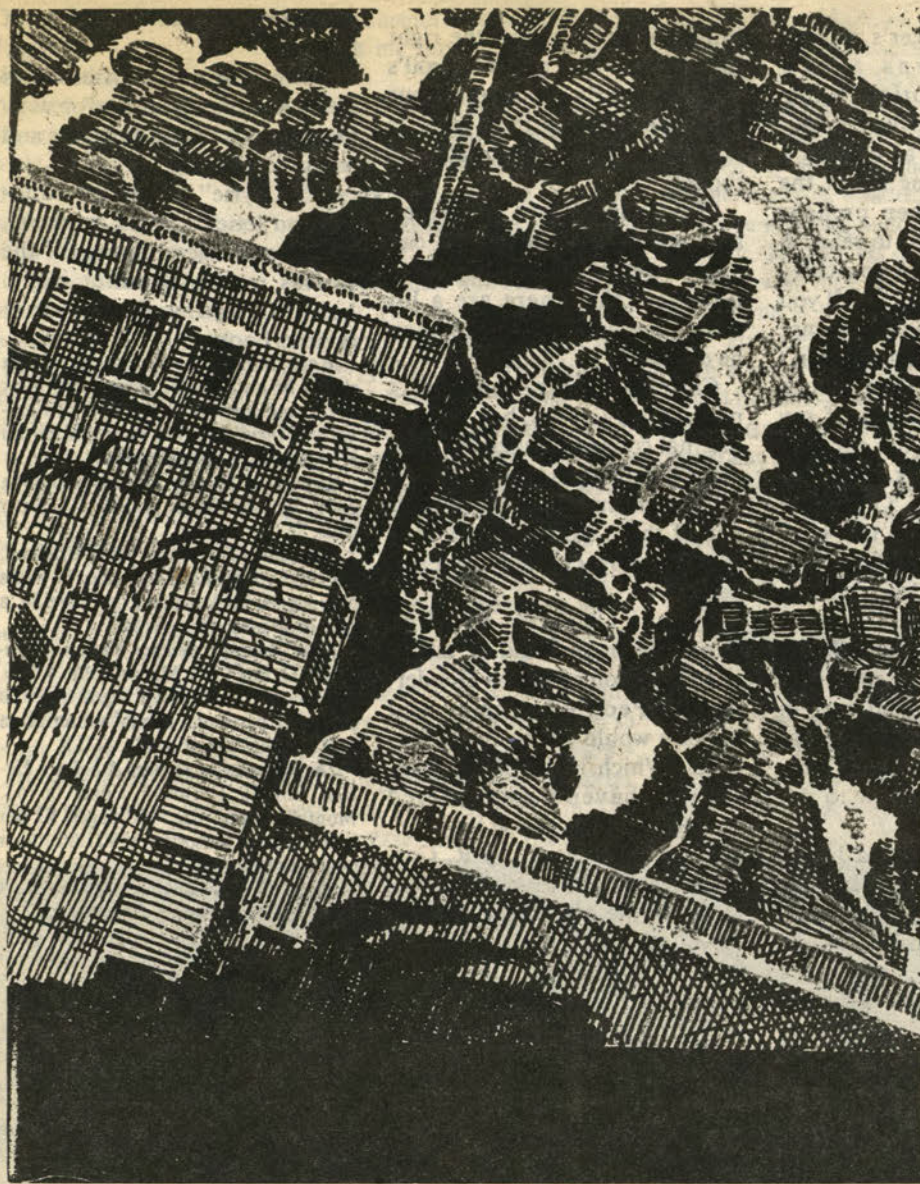
New Destinies, Baen Books, Dept. CBG, 260 Fifth Ave., New York, N.Y. 10001. This is a paperback book series, published twice a year; look on the book racks for it, not among magazines. Copies can be ordered from the publisher for \$3.70 (\$3.50 plus 75¢ per copy postage and handling) each.

Pulphouse is a hardcover magazine with the trade edition limited to 1000 copies and the leatherbound to one to 250. It's produced by Pulphouse Publishing, Box 1227, Eugene, Ore. 97440, and the price is \$20 per copy for the trade edition or \$60 for leather. Each issue is devoted to a specific type of story: science fiction, fantasy, horror, etc. A typical issue has 248 pages.

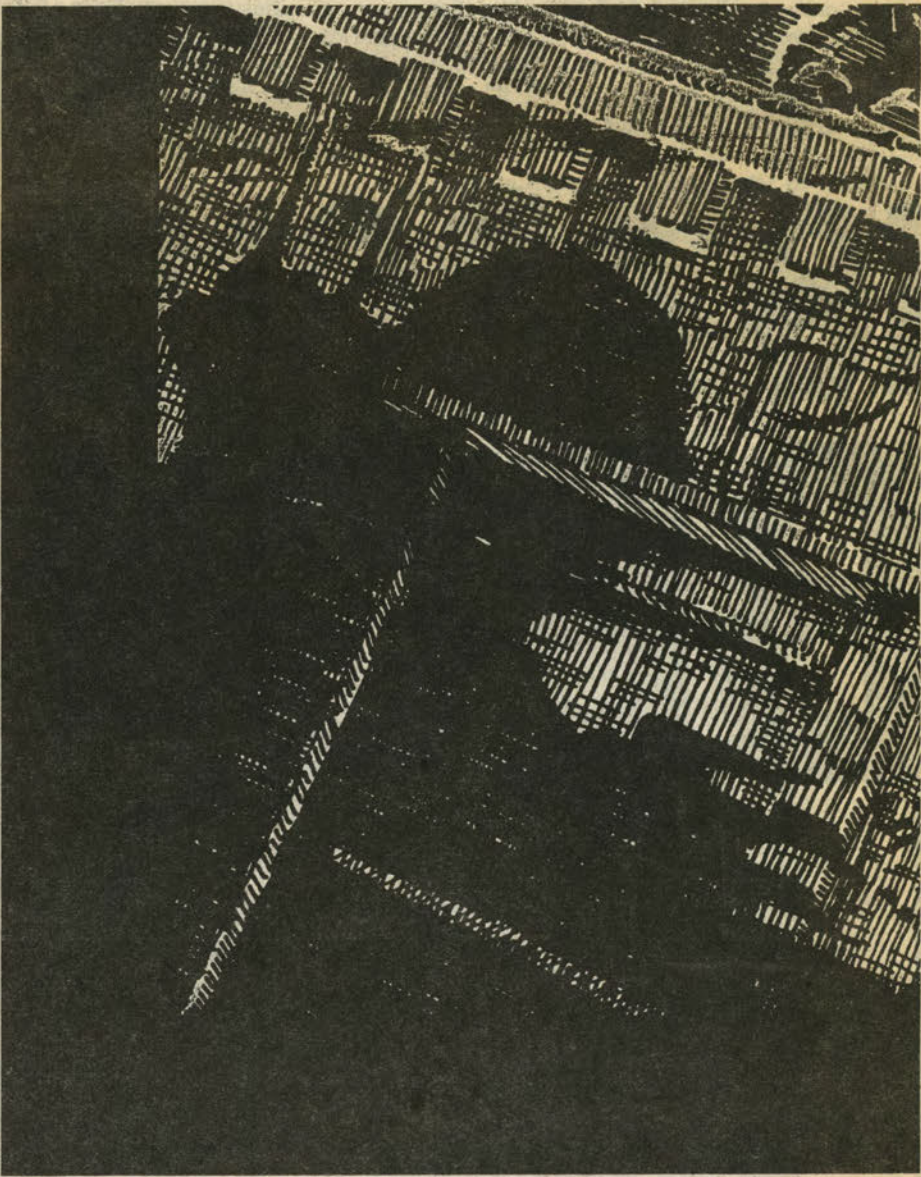
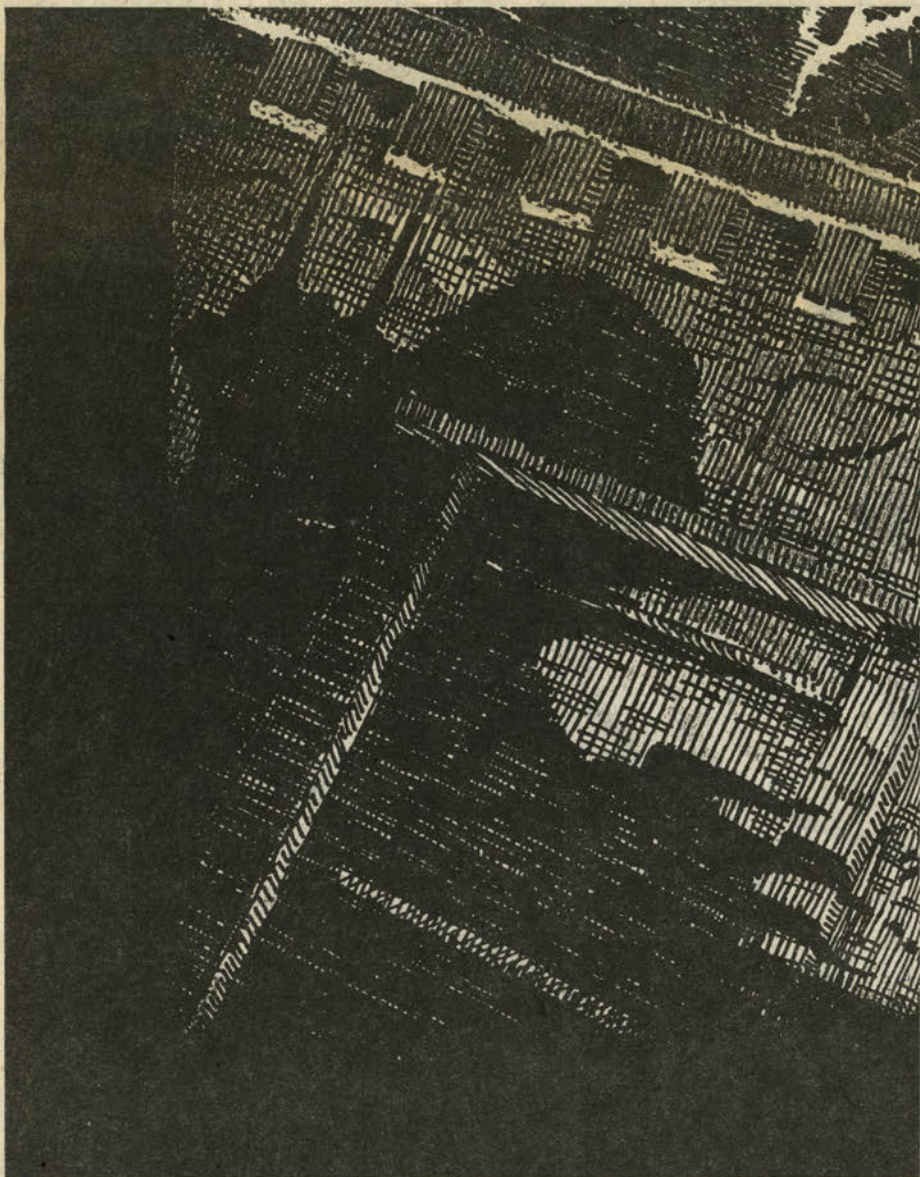
Weird Tales, Terminus Publishing Company Inc., P.O. Box 13418, Philadelphia, Pa. 19101-3418. Quarterly, pulp size, 148 pages, \$4.95 per issue; four-issue subscription for \$24 in the United States, \$30 in Canada, \$33 elsewhere.

IS ABOUT TO BEGIN





(Left:) The bottom-left corner of the front-cover picture of the original shows cross-hatching patterns in the shadow. (Right:) The bottom-left corner of the front-cover picture of the counterfeit shows the shadow as almost solid black.



(Left:) The bottom-left corner of the back-cover picture of the original shows cross-hatching patterns in the shadow. (Right:) The bottom-left corner of the back-cover picture of the counterfeit shows far less cross-hatching.

Spotting counterfeits

By Maggie Thompson

In *Comics Buyer's Guide* #871 there was an alert on counterfeit first printings of Mirage Studios' *Teenage Mutant Ninja Turtles* #1. In that story, the following description appeared:

"[Robert M.] Overstreet and [Jon] Warren . . . agreed that any retailer offered copies of *Teenage Mutant Ninja Turtles* #1 and #2 first printings should be cautious — particularly if the paper is white and of high quality. The original first printings were on grayish newsprint.

"All agreed that the quickest way to ascertain if the copy of *Teenage Mutant Ninja Turtles* #1 being offered for sale is a counterfeit first printing is to check the back cover. All the copies now hitting the market have a horizontal flaw in the center of the back cover, as if the counterfeit was made from a genuine

first-printing copy with a scratched cover."

After careful examination of a counterfeit side-by-side with a true first-edition copy, we have found quick identification can also be made via the cross-hatching of the front and back cover. The counterfeit copy of #1 shows almost no cross-hatching in the shadows in the bottom left corner of front and back cover pictures. What is detailed cross-hatching on the original is almost entirely black in the copy.

There are other differences — such as a lighter red on the counterfeit covers — but the back-cover imperfection provides quick confirmation.

There has been no opportunity yet for *CBG* to compare a counterfeit of the second issue with the original first edition of the second issue.

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Eternity to collect
color 'I Love Lucy'

Continuing its association with CBS Television, Eternity Comics and its parent company, Malibu Graphics Inc., will launch a squarebound collection of original *I Love Lucy* stories in full color for January 1991.

"Our release year coincides directly with the 40th anniversary of the *I Love Lucy* television series," Publisher Dave Olbrich said. The series began on CBS Oct. 15, 1951. "Not only are we offering this terrific collection of short stories, but we're presenting them in full color, as they originally appeared."

I Love Lucy in Full Color #1 marks the first time in four decades that these stories have been circulated to the public. The book will feature a gold-foil-embossed cover and white paper stock.

"One of the things we're finding with *Lucy* is instant recognition," Olbrich said. "Thanks to television syndication, *Lucy* is known worldwide, and the show has attracted an avid following and a large collector base."

The collection will feature five complete stories: "Trying to Get into the Act," "The Surprise Party," "Show Business," "The

New Used Car," and a solo story starring Fred and Ethel Mertz, "The Roof Came Down." In addition, a one-page gag strip is featured on the back cover.

"I've picked stories that tie in with the television show in some way," said project editor Tom Mason. "I've got the whole cast represented, including Fred and Ethel and Little Ricky, who's learning to play the drums. 'The Surprise Party' is a classic example of miscommunication between Lucy and Ricky, and 'Show Business' is Lucy's latest attempt to be as famous as her husband."

Jim Korkis, who provided the introduction, said an advantage of the stories is that "they were not restricted by the budgets of the television series. These stories allow for adventures from a wild car ride to circus acrobatics that would have been prohibitively expensive for '50s television."

This is the third *I Love Lucy*-related project produced by Eternity Comics and CBS Television. The first is an ongoing monthly series reprinting the *I Love Lucy* newspaper strip from the '50s. The second was a graphic album collection of several original *I Love Lucy* comic books, also from the '50s.

I Love Lucy in Full Color #1 features a full-color photo cover taken from *Lucy* archives.

Flashback: 50 years ago

"The Red Tornado Cometh" is a four-page back-up story in *All-American Comics* #20 (November 1940).

—Greg W. Myers

Flashback: 50 years ago

RKO Radio Pictures releases Walt Disney Studio's most ambitious animated undertaking, produced at a cost of \$2.25 million. *Fantasia* has its premiere Nov. 13, 1940.

—Greg W. Myers

Flashback: 25 years ago

Beast Boy is introduced and asks to join the team in the back-up story in *The Doom Patrol* #99 (November 1965) written by Arnold Drake, illustrated by Bob Brown, and edited by Murray Boltinoff.

—Greg W. Myers

Flashback: 25 years ago

Tower Publications launches a line of comic books, the first of which is a 64-page bi-monthly title dated November 1965. Readers are introduced to Dynamo, NoMan, Menthon, and The Iron Maiden in *T.H.U.N.D.E.R. Agents* #1.

—Greg W. Myers

Flashback: Five years ago

After two publishers, five pencillers, and two writers, Mike Grell's creation *Starslayer* is canceled with #34 (November 1985).

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See page 11 for more convention information.

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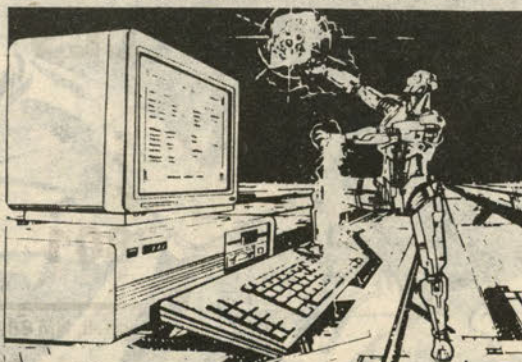
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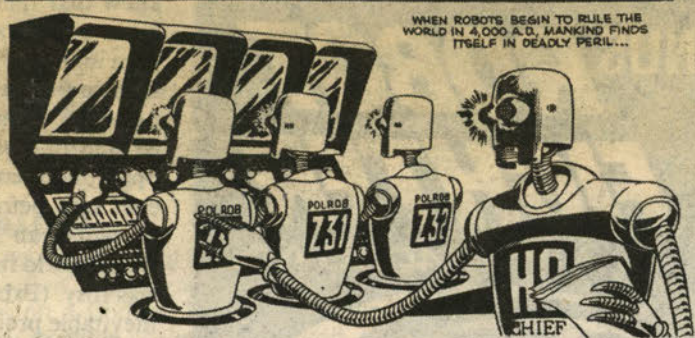
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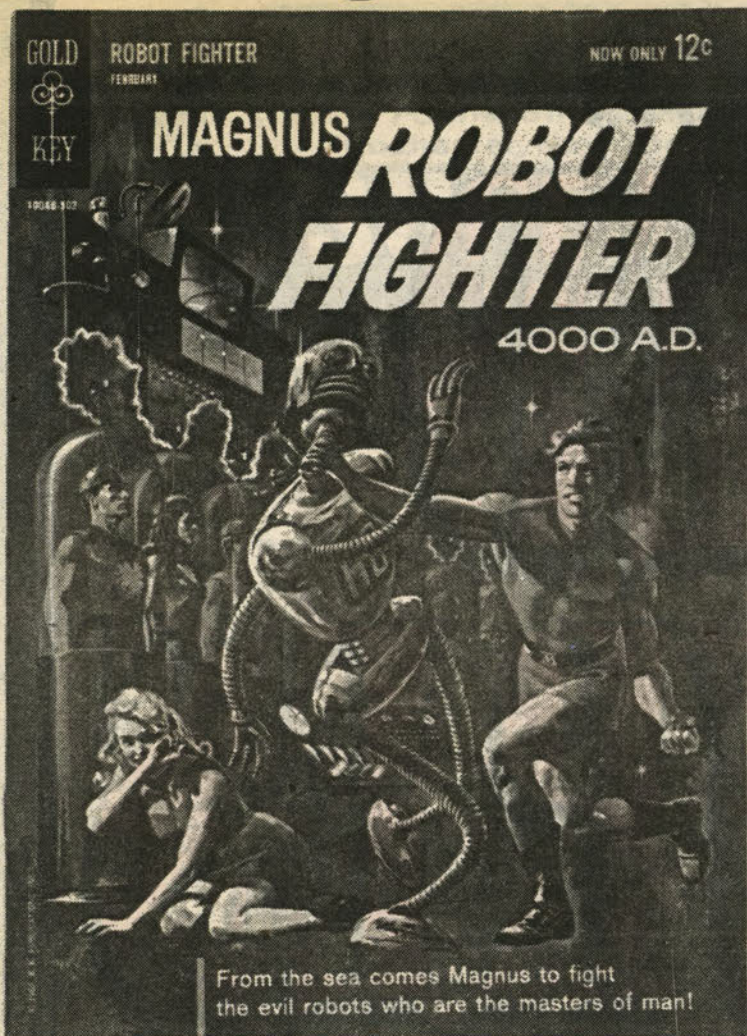
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Magnus, Robot Fighter
 An Issue-by-Issue Look at
 Russ Manning's Classic

MAGNUS



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'Magnus'



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1 (Feb 63) Magnus strikes "the first blow in his fight to save mankind" on Aug. 5, 4000 A.D. On that day Robot 1A brings Magnus in an unregistered air-car to North Am. With the robot receptor 1A put in Magnus' skull, Magnus can hear robotic communications. He also possesses "incredible steel-smashing strength." In this issue, Magnus begins his war to protect humans against evil robots — and meets Leeja Clane, a daughter of Senator Clane. They confront H8, the robot chief of police, whose brain-circuits were altered by an atomic accident centuries earlier; as a result, the chief can disobey The Robot Law — which forbids robots to cause harm to any human. H8 has made a computer using 1000 people as a living machine. In the confrontation, Magnus and Leeja learn that there are many evil robots — some made evil by accident, several tampered with by men for personal gain.

'Magnus' history by Maggie Thompson



© 1963 K.K. Publications Inc.

2 (May 63) "Operation Disguise" The villainous Mekman kidnaps Leeja by using a robot with a human appearance — the appearance of Magnus. Mekman calls the humanoid robots he has created idents. Soon, North Am leaders have been rounded up.

Welcome to the machine

Magnus, Robot Fighter: 4000 A.D.

By Cliff Biggers

So just who is this Magnus

character who's so well-known by comic-book creators that

Howard Chaykin even includes a tribute to the character in his *Twilight* series for DC? Who, indeed?

Today, it's common to find dystopian visions in comic books; in 1963, however, a hero who used skill and training instead of super-powers or gimmickry was original. Welcome to the world of Magnus, Robot Fighter.

Magnus Robot Fighter 4000 A.D. was no ordinary super-hero title. For one thing, it was firmly rooted in science fiction — and in this case, the science fiction was more than simple space opera. *Magnus* #1 presented the reader with a confining, restrictive society in which humans were "protected" by robots who do everything for them. In this world, humans live vicariously, rarely experiencing anything first-hand.

There are robots for every purpose: polrobs, centralrobs, riotrobs, sportrobs, repairrobs. While television presented us with a *Jetsons*-image of a joyous electronic future, though, *Magnus* made it clear from the first pages that something was wrong.

Robot 1A, Magnus' "sensei," warned Magnus — and the readers of this unusual new title — that "When I leave you, only your incredible steel-smashing strength . . . and your wits . . . will stand between humans and the evil robots . . . It will not be easy . . . You must discover what evil is causing robots to break the basic law." And, suddenly, Magnus became a hero charged with a mission to free mankind from its own invention.

Even as a 10-year-old reading those early issues of *Magnus*, I knew that there was something more complex in these stories than in the typical Adam Strange science fiction with which I had become familiar. *Magnus* existed in a world more developed, more complex than I had ever seen before. Adam Strange presented an idyllic image of a future world in which everything was rosy. (Except, of course, the inevitable problem that arose on Rann just in time to fill another lead story in *Mystery in Space* — but even as a 10-year-old, I had no doubts that Adam would wrap everything up in time for a back-up story to squeak its way into the issue). *Magnus* wasn't cheery at all; in this sleek, clean, open, towering city, things weren't going too well. People were unhappy.

Today, the dystopian vision of the future is so common that an idyllic future world would be the exception rather than the norm. But when Gold Key took the comic-book science fiction genre in this direction, they were blazing a trail rather than following a worn path. And, even as a 10-year-old, I could appreciate the difference.

I doubt that I need to mention how quickly the martial arts aspect hooked all of us who read *Magnus* back then. Here was a hero who could destroy steel robots with his bare hands; trained in seclusion beneath the Antarctic Ocean by a robot who was determined to make Magnus fully independent, Magnus was pushed to the ultimate mental and physical limits, requiring him to "rely on my

(MAGNUS, Page 56)



© 1963 K.K. Publications Inc.

3 (Aug 63) "Giant from Planet X" Mysterious objects from space observe North Am, and a giant robot says his master, Xyrkol, is going to take over North Am. Using Space-Probe Headquarters computers, Magnus learns Xyrkol is a genius electronic scientist who left Earth eight years earlier and is controlling the giant robot from Planet X. Xyrkol intends to return to North Am as master of its people and robots. "I deserve to rule the universe!"



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4 (Nov 63) "Menace from the Depths" Sabotage destroys underwater food-processing labs, and Magnus learns that T-1, a think-rob, is behind it. The robot intends to destroy all humans. Magnus says mankind "became lazy! He made machines that do everything for him except think! And now, we must find a robot that *does* think . . . but with a *madman's* thoughts!" (The letters column "Robot Rostrum" begins. In it the editor says, "Russ Manning is the artist. As for the author, no one writer is credited. The story ideas are conceived by our staff and are worked out before they are turned over to a writer or to writers." Another response is, "As to story material, our stories are written on assignment, by writers who are available for conference.")

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5 (Feb 64) "The Immortal One" The issue is one of the few with a line-drawing cover. New riot-robs surround the civic sector power station and turn off all power broadcasts. Sigma, the Immortal Robot, says he controls the riot-robs. Magnus combats Sigma, but each time the robot is defeated it reappears intact and ready to fight again. Magnus goes to 1A, living in a secret bubble-house deep on the floor of the Antarctic Ocean, for advice. Sigma's master turns out to be Xyrkol, who has perfected remote control for faster-than-light-speed travel. (An editorial answer to a letter in "Robot Rostrum" says, "The 4000 A.D. we use is the era from 4000 to 4999 A.D., not just the year of 4000.")

MAGNUS (From Page 54)

brain, rather than on tools," as Magnus put it in the first issue. "And then, with the most perfect method ever achieved, he trained my body... my muscles and nervous system... to steel-smashing strength."

Magnus demonstrated his abilities often; even before Napoleon Solo and Ilya Kuryakin had youngsters everywhere executing feeble excuses for

6 (May 64) "Alone against Talpa" Scientists and their families exploring deep-earth living are attacked by robots led by their robot master Talpa. The robots are created using metal so strong it defies destruction. Monster troglodytes pose additional hazards.

7 (Aug 64) "The Power of the One Thousand" A spacecraft at Civic Sector Spaceport disgorges robots who carry a plague of insanity to other robots. Infected robots eventually fall apart, and the plague is sweeping the city. Though the plague is isolated, a new threat comes from the gophers, "petty criminals and anti-socials... gopher-like people who never leave the lowest levels except to cause trouble." Behind the turmoil is Xyrkol, whose base is 60,000 light years from Earth — on the planet Malev-6. The thousand people saved by Magnus in #1 unite to help him.

karate chops to the neck, Magnus was using knifehand thrusts to turn polrobs into scrap steel.

Oh, the dystopia couldn't last. Within a matter of a few issues, Magnus had brought restored human superiority over the robots, and this became the status quo for the remainder of the series. Even so, Magnus man-

aged to face off against robots — and their human manipulators — time and again in the course of the series.

Of course, he didn't work alone; in the first issue, he met his lovely compatriot, Leeja Clane — daughter of an important political figure — and thus Magnus had a love interest. It was a typical comic-book relationship for the time, chaste and seemingly unrequited. That didn't mean that Leeja was just a pretty face to decorate the pages, though. She established herself as an independent, free-thinking woman from her first entry on the scene, when she refused to bow to the polrobs, telling them (and all of us), "I am through having machines tell me what I can and cannot do!"

Magnus soon had his share of
(MAGNUS, Page 59)

10 (May 65) "The Mysterious Octo-Rob" Lokryna and Strengi appear and say they are from another planet; Lokryna says she has picked up an extra-sensory message. It spells Xyrkol — who is back to threaten North Am with his octo-rob. (The statement of ownership says the average paid circulation of *Magnus, Robot Fighter* is 247,279 (with 579 of those copies going to subscribers). In the "Robot Gallery" art page is a picture of a "Guard-Rob, complete with visi-plate, audio unit and a death ray" by Walter Simonson of College Park, Md. — yes, that is the Walter Simonson.)

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MAGNUS

(From Page 56)

adversaries: Mekman, the robot master who could produce facsimile humans or animals; Doctor Noel, whose solar "ark" was designed to help him build a new society; evil robots unwilling to give up their control over humans; and big-business robot manufacturers who used their creations for their own benefit. Even with these super-hero

comic trappings, though, *Magnus* never seemed like a Marvel or a DC title; it retained a dogged individuality in a super-hero marketplace dominated even then by the Big Two.

Of course, the most important asset *Magnus, Robot Fighter 4000 A.D.* had was the stunning artwork by Russ Manning. His linework was clean and sleek; his figures were reminiscent of Burne Hogarth filtered through

Carmine Infantino; his cityscapes were stunning visions of a streamlined bauhaus future.

In the beginning, his panels were all borderless; soon, black-line borders were added, but his vision of North Am 4000 A.D. could not be confined. Even when he took characters into the gloom beneath the North Am sectors, his work seemed open and spacious.

(MAGNUS, Page 60)

11 (Aug 65) "Beasts of Steel"

Food travels via magnetic-beam conveyors all over North Am. When wolves attack at a sector distribution center, Magnus goes to help. Danae has worked to increase intelligence in neo-animals — "true companions for man in this 41st century." Her neo-animals assist

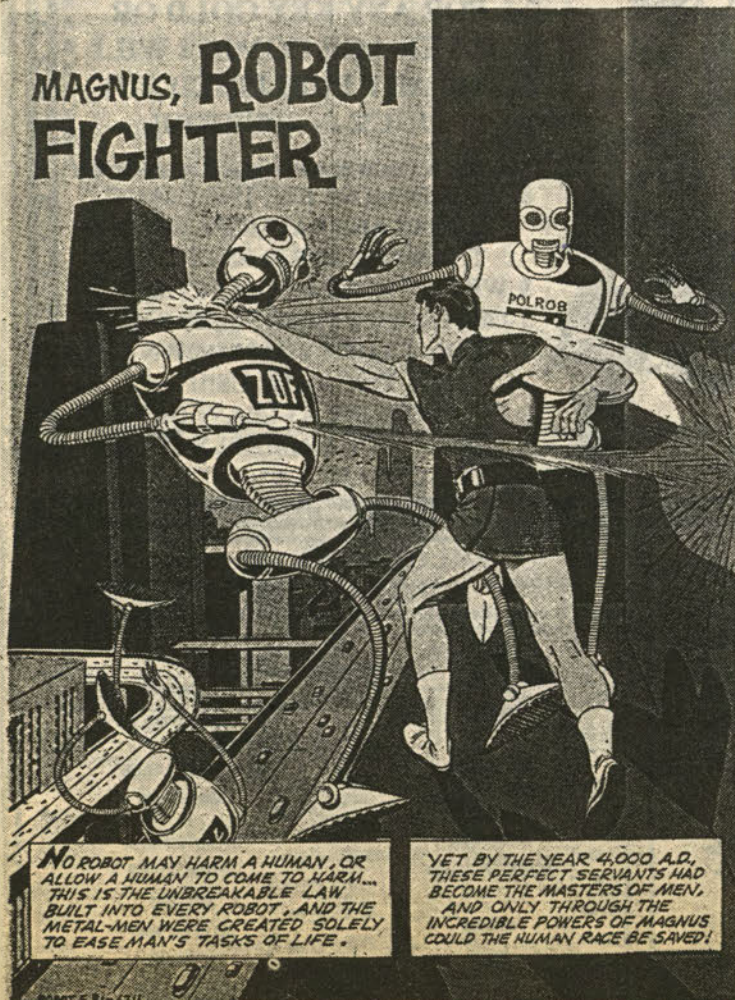
Magnus in his attempt to find what lies behind animal attacks — an attempt that leads him to Mekman. (A letters column response says that four different writers have contributed to *Magnus* but that Russ Manning wrote the story in this issue.)

(MAGNUS, Page 60)

MAGNUS (From Page 59)

Manning's Magnus didn't throw powerhouse punches like a Kirby Captain America, nor did his entire body flow into a punch like a Gil Kane Atom. Manning presented Magnus as a man of force and form; while the martial arts aspects of the book were underplayed for the most part, it was clear from Manning's art that Magnus was a true martial artist. Perhaps that black belt meant more than we realized at the time.

Magnus returns in a new series from Valiant Comics next year that will attempt to capture the flavor of the original run; the undistilled flavor of *Magnus Robot Fighter 4000 A.D.* can best be savored, however, in the pages of these Russ Manning original issues.



MAGNUS, ROBOT FIGHTER, No. 1, February, 1963. Published quarterly by K.K. Publications, Inc., Poughkeepsie, New York, in cooperation with Golden Press, Inc. All rights reserved throughout the world. Authorized edition. Designed, produced and printed in the U.S.A. by Western Printing & Lithographing Co. Copyright © 1963, by K.K. Publications, Inc.

12 (Nov 65) "The Volcano Maker" Dr. Zen Arbon was once director of all advanced science in North Am. Now mentally ill, he is making volcanoes which endanger the citizens. (Editorial response in the letters column says "The Aliens," the *Magnus* back-up story, occurs in the early 3000's.

13 (Feb 66) "The Evil Ark of Doctor Noel" Leeja is kidnapped by Noel, who wants to take her as his wife on a trip spanning 100 years that will take them beyond the Andromeda galaxy to start life without robots.

14 (May 66) "The Monster Robs" Bubbles from a meteorite turn robots into menacing giants. (Chase Craig is identified as the editor-in-chief in "Robot Ros-trum." It says he "originally conceived *Robot Fighter*.")

16 (Nov 66) "Cloud-Cloddie, Go Home!" Pert Doner lives among the gophers with her talking neo-dog and introduces Magnus, Leeja, and Danae to a goph boy who fixes robots. ("Robot Ros-trum" points out that a photo of Russ Manning appeared in *Tarzan* #155.)

17 (Feb 67) "The Deadly Peril from Sirius" Zypex, an alien from Planet Five of the double star Sirius, brings the most



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15 (Aug 66) "The Weird World of Mogul Badur" A robot with the power to destroy insists Magnus go through a strange, projected door to meet Mogul Badur; Leeja accompanies him. Mogul Badur rules Sarkorum, which vanished in the great earthquake of 3200 — but the vanishing was a trick by Mogul Badur. The land now lies in a world in sub-space — "side-by-side with . . . and unsuspected by . . . our world!"

advanced robot of Sirius 5 to Earth to exchange for an Earth robot. Thinking of the Trojan Horse, Magnus is suspicious — and he's right.

18 (May 67) "Magnus vs. North Am!" Magnus is accused of being a non-human alien. The evidence is that there is no record of Magnus' brain-wave pattern, life, serial number, growth, or schooling, although every human being on Earth is recorded in central records — and that no human can destroy robots with his bare hands, though Magnus does. Leeja finally meets 1A.

19 (Aug 67) "Fear Unlimited" Magnus' trial continues — but The Outsiders interfere. They have joined Derkaiser — but Magnus recognizes him as Dr. Laszlo Noel under a new name.

20 (Nov 67) "Bunda, the Great" Prince Shandor of Himalhina, the highest city in the world, comes to get help, because the

Himalayan weather-control station has been repeatedly sabotaged by robots. Bunda, a giant robot, has added units to itself and says it has supreme powers.

21 (Feb 68) "Space Specter" The space specter frees Xyrkol and Dr. Laszlo Noel and forces them to build an ectothere robot — a magic robot. Together the villains cast a spell causing all who eat food from the food distribution centers to become weak, indifferent, and easily conquered. But Blackfeet raise their own food, and The Outsiders help. Magnus learns that Malev-6 still exists.

22 (May 68) Reprints the origin from #1. (Statement of ownership gives average paid circulation as 216,100 — including 825 subscriptions.)

23 (Aug 68) "Mission: Disaster!" Art is by Dan Spiggle.

24 (Nov 68) "The Pied Piper of North Am" Art is uncredited (Paul Norris?).

(MAGNUS, Page 62)

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MAGNUS BATTLES 1A.
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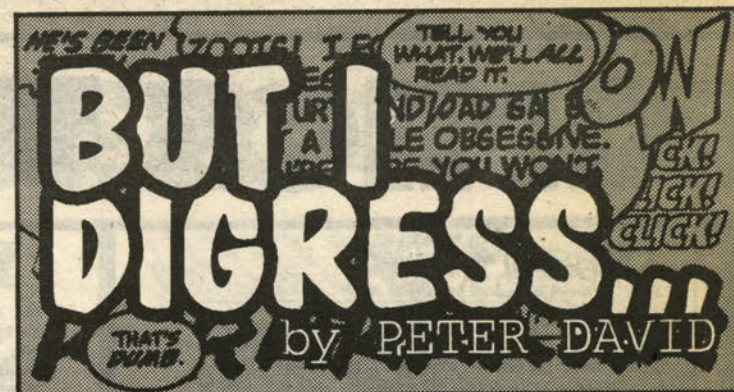
MAGNUS

(From Page 60)

- 25 (Feb 69) "The Micro-Giants" Art is uncredited (Paul Norris?).
- 26 (May 69) "The Venomous Vapor" Art is uncredited (Paul Norris?). (Statement of ownership gives average paid circulation as 234,262 — including 849 subscriptions.)
- 27 (Aug 69) "Panic in Pacifica" Art is uncredited.

Collectors looking for a complete collection of original Magnus issues (not counting those after #28) could expect to spend \$60-\$500 to get them, depending on condition, if they could be located. Voyager plans to release reprints of the Manning material next year — and to continue the series from the point at which Manning left it.

- 28 (Nov 69) "Threat from the Depths" By this point the comic book had gone for a year and a half without new art by Manning — and the story involved a meteorite whose radiation changed 1A into "Magnus's most formidable foe." Art is uncredited. The comic book continued to #46 using reprints.



I must first make mention of my biggest fan: John Byrne. Anyone can read my column and enjoy it, but only John is so dedicated that he continues to peruse it, week after week, even though the very act causes him to vomit.

Only a real man would endure such physical discomfort to stick with me. And rest assured — should my enthusiasm for this column ever waver — all I have to do is picture John face down at the porcelain life preserver, tossing his lunch while clutching my column, and that image will

be more than enough to sustain me.

With that out of the way, we now move into the first installment of an irregular feature of "But I Digress," namely:

Useless Stories

For all writers (well, almost all) there are stories which literally write themselves. That spring full-blown into one's mind with a kind of "Eureka" finality, there-it-is, game-set-and-match.

But the simple act of writing a story down isn't sufficient, because the purpose of writing is communication. Putting the story down is only half of a writer's job — the rest is to get it out to an audience, to share the ideas.

So you have to find a marketplace or a means by which to get the story to readers. In my case, I have a number of directions I can explore — comics, novels, short stories, screenplays (I've written three, none produced) — all of these are avenues I can pursue, with varying degrees of success, in getting stories told.

But, every so often, I come up with a Useless Story. This is a story which, by its very nature, cannot possibly appear in any of the media stated above. It doesn't mean it's a bad story. It's just that no one could possibly buy it. But if it's a story that I like enough, it sits in my head and shouts at me, and I can't shut it up until I tell it to someone.

So I'm telling it to you.

The first germs of it began when I saw a two-hour episode of a certain television series and absolutely hated it. I wanted to do something about it but naturally I couldn't. And then, very recently, I was watching another TV series, and suddenly realized that I *could* do something about it. And here's what I did, in a story entitled:

"Quantum Beast"

Dr. Sam Beckett felt the abrupt tingling and sudden disorientation that warned him he was leaping once more. The world kaleidoscoped around him, a shimmering burst of blue, and for one fleeting moment came the customary prayer — *Please. Please, let this be the one that brings me home.* He wasn't certain to whom he was praying, or why. Whatever gods there were, they certainly had their own game plan for him and would only return him to the site of the Quantum Leap project when they were ready.

Then reality irised in again, coalesced, and the world reassembled itself into a different time and place.

When someone wakes up in an unfamiliar situation — a hotel, for example — there's always a momentary feeling of confusion. Of trying to get one's bearings. It was a feeling Sam knew all too well. There was the usual flash of despair as Sam realized that he had not returned to the origin point of the time-travel project that had launched him: the

(DIGRESS, Page 64)

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Milton Caniff
1933

Sienkiewicz
New Mutants Cover



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101 VG, light spine roll	78.00	29 F, 4th Ditko story ever	100.00	Mint, white pages	200.00	JOKER		1 VG + small pc out bc	160.00	20 F + color flakes along spine	105.00
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1 G, 2" spine split	375.00	43 F, Hm 62, sm chip on corner	100.00	3 F- signed by Stan Lee, stamp on	325.00	2 Mint	175.00	110 VG + 1/4" tear on cover	140.00	6 VG/F tears on last 5 pages and small	275.00
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6 F-	200.00	CRIME PATROL	129.00	5 VG chips on rt edge	220.00	0 NM B&W autographed	125.00	10 VG +	364.00	10 G + cover detached, 3/4" tear on	117.00
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14 VG, white pages 1 1/2" spine s	325.00	128 VG/F name on f.c., 2 chips on cor	160.00	1 F + white pages	225.00	1 VF/NM 1st print	125.00	TOM MIX COMICS	80.00		
16 F, sm rip on f.c.	900.00	130 VG repaired spine, sm pcs. tape	100.00	FRANKENSTEIN		MY GREATEST ADVENTURE	150.00	TRAIL COLT	130.00		
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DIGRESS

(From Page 62)

project that had him traveling, always within his own lifetime, always in the bodies of others.

The despair was immediately replaced by puzzlement. The air that hung around Sam was heavy and dank. There was an odd silence, punctuated by — what? A faint tapping of some sort, as if people were banging on metal. It sounded like annoyed tenants, pounding on radiators somewhere, sending a message to some superintendent that heat should be sent up.

Was he in a tenement or something? No. No, definitely not. He was in a room lit only by flickering tapers, and the room was, incredibly, made of rock. He was in a cave somewhere, but *what* a cave: beautifully decorated with an old-world charm, like something out of a fairy tale.

He glanced around, his eyes resting on a small library against the wall. Dickens was there, and Shakespeare. Dante and Chekhov. Playwrights and poets, philosophers and dreamers, the greatest minds and thinkers of humanity were all represented in this bizarre place.

"What the hell—?" he murmured, his voice echoing softly in the small chamber.

He spun, his eyes searching out a mirror on the wall.

The face of a monster stared back at him.

Sam Beckett jumped back a good five feet, letting out a scream of alarm that, to his horrified ears, was the roar of an infuriated animal. He tipped over a bed and tumbled back. He cowered there a moment, afraid to look, afraid the creature might still be looking back at him.

Slowly he pulled himself up and went again to the mirror. The creature, with long, flowing brown hair and a face like a lion, cocked its head in curiosity.

He brought his hands up to look at them as well. They were covered with thick fur, and at the end were — claws?

Then he laughed.

"Of course," he said. "It's Halloween or something. This guy's going out to a party."

He pulled at the furry gloves and they refused to come off.

He reached up, grabbed his muzzle, and yanked. It felt warm and firm and alive—

He yelled again, this time a full-throated roar of terror.

There was the sound of pounding footsteps, and an instant later a bearded man burst into the room. His hair was tinged with gray, and he was dressed in the same earlier-century style as the body that Sam was inhabiting. He walked with a carved cane.

Sam took a step back, waiting for the man to scream at the sight of him.

"Vincent!" said the bearded man. "What's wrong?"

Sam glanced behind himself, not able to grasp the idea that the creature whose body he possessed had a name. "Vincent?" he said.

The bearded man looked at him with tremendous concern. "Don't you recognize me?" he said slowly. "It's me, Father."

"Father!" gasped Sam. "My God! You mean—" He looked in the mirror again. "I got all this from my mother's side?"

Father went to him and put his hands on either of Sam's muscled arms. "Vincent... please... sit down."

Sam allowed himself to be

guided to the edge of the bed, still disoriented and confused. "You're my father..."

"As much of a father as you've ever had," said Father, still sounding very worried. "You know that you were found as an infant, abandoned nearby St. Vincent's hospital, and were brought here."

"Yes, of course, I—" Sam tried to shake it off. "Of course, I remember... Father. I'm sorry, I'm... a little shaky these days," he finished lamely.

And yet Father seemed to accept this. "Of course," he said. "Of course you are. All these months, not knowing. I'm aware of how your concern over Catherine has eaten at you."

"Catherine..." said Sam slowly, still not getting it.



Magnus and Leeja, main characters from the Russ Manning series *Magnus, Robot Fighter 4000 AD*, put in an appearance on Saturday at the San Diego Comic-Con. Valiant has scheduled its release of a new *Magnus* series in March, to be followed by reprints of the original Russ Manning stories in book form.

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"Catherine Chandler."

It was not the bearded man who had spoken, however.

Al had stepped through a rock wall. He was wearing one of his usual loud suits, this one with dazzlingly glimmering gold trim.

Sam looked up at him with tremendous relief. "Catherine Chandler?"

"Yes, Catherine Chandler," Father said. "Vincent — have you been getting enough sleep?"

"I... feel like I'm dreaming right now," said Sam, looking helplessly at Al. Al flashed a high sign.

"I must admit, Vincent, for a moment I thought that we were going to see a recurrence of the unpleasantness from some months ago," said Father ruefully. "You're quite all right?"

"Fine. Fine, Father, really. See?" He flexed his muscles. "One hundred percent. Tip top."

Father stared at him as if he'd just muttered an obscenity. "Tip top?"

"Oh yeah. I'm fine."

"You usually sound more... I'm not sure... poetic."

Sam blinked and said, "Uhm... Roses are red... grass is green... Catherine's not here... and I feel keen."

Father stared at him long and hard. "Get some rest, Vincent. Please." He eased Sam back onto the bed, turned, and walked right past Al.

Sam snapped back up. "Al, get me out of here!"

"Can't do that, Sam," said Al apologetically. "You know you can't leap until you've accom-

plished whatever you've been sent here to do." He glanced around. "It's not so bad here. Nice little getaway."

"You can say that; you're a hologram!" said Sam. He walked

around the room in confusion. "I don't like the insides of caves! They make me nervous! And that damned tapping won't shut up!"

"This isn't a cave, precisely," Al informed him. "You're under Manhattan."

"Manhattan?"

"Yup. That tapping you hear is their way of communicating, via underground pipes. There's a whole society living under here. You should see it."

"I don't want to see it! This is creepy, Al. This is really creepy." Sam sounded more nervous than Al had ever heard him. Sam held up a hand. "These are claws, Al. I could rip somebody to shreds with these things!"

"You have. Or rather, this guy named Vincent has."

"What?"

Al was busily tapping into the computer back at the Quantum Leap project. He studied the readout on the hand unit. "According to Ziggy," he said briskly, "there was a series of slayings in Manhattan in the late '80s — you're in 1989, by the way — that involved various underworld types being ripped to shreds by something like a wild beast."

"Wild beast," murmured Sam. He stared at his claws in the mirror.

"Newspapers drew a link between those killings to a woman in the D.A.'s office named Catherine Chandler. The problem is, she was eventually found dead as well."

Sam felt his gorge rising. "Ripped apart?"

"Poisoned," said Al. "Found in her apartment, poisoned. According to Ziggy, that's apparently why you're here. There's a 97% probability," Al looked up, "that you're supposed to save Catherine Chandler."

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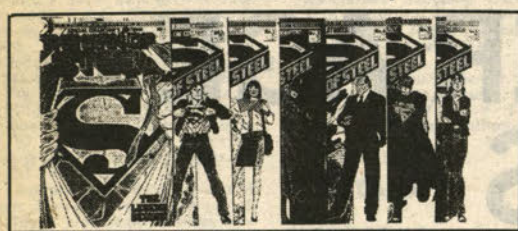
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1-4 Colan character is brought back for more; complete	4.00	1-10	8.00 6.00
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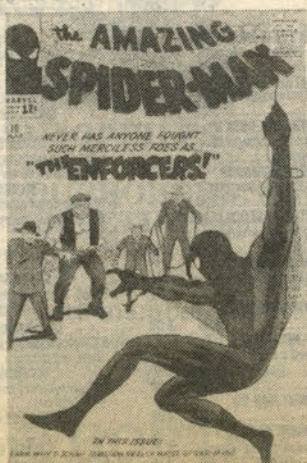
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EXPIRES 2/1/91

CLASSIC SILVER AGE MARVELS



AMAZING ADVENTURES (1st)		CAPTAIN AMERICA		CONAN THE BARBARIAN		DEFENDERS		FANTASTIC FOUR		GHOST RIDER (WESTERN)		IRON MAN & SUB-MARINER (1968)	
3 VG	\$3.00	100 VG-F	100.00	24 Red Sonja 1st Full Story FR	2.75	2 VG	3.75	52 Black Panther 1st App VG	11.25	2, 3, 5, 6, 7 VG	3.00	1 F	42.50
5 Adams - Last 15 cent cover G	2.25	102 VG	102.00	28 VG +	2.00	2 VG	3.50	52 VG	10.50	2, 3, 5, 6, 7 G	2.25	1 VG-F	40.00
5, 6, 7, 8 Adams - Last 15 cent cover VG	3.00	103, 104, 105 VG	11.25	37 Neal Adams, Last 20 cent cover VG	3.00	2, 3 G	2.75	53 VG +	8.00	2, 3, 5, 7 VG	3.00	1 VG +	37.50
14 Beast Begins VG	3.00	103, 104, 105 G	7.50	37 Neal Adams, Last 20 cent G	2.25	6 Silver Surfer VG	3.00	53 VG	7.50	3 G +	2.50	1 VG +	32.50
ASTONISHING TALES		104 VG +	12.00	37 Neal Adams, Last 20 cent cover FR	1.50	6 G	2.25	53 FR	3.50	GI JOE		1 G-VG	30.00
2 VG	2.00	105 VG	10.50	Ann 1 VG	3.00	9 VG +	3.00	53, 54 VG	7.00	4 F	6.25	KULL THE CONQUEROR (1971)	
3 Smith G +	1.50	105 G	6.75	Ann 1 G	2.25	9 G +	2.25	53, 54 G	5.00	13, 16 G	2.25	1 Andru/Wood G	2.75
3 Smith G +	1.75	106, 107 VG	9.00	GS 1 1st Belt VG	2.00	9 G	2.25	55 VG	8.50	22 Silent Interlude, Destro VG-F	3.25	2 Last 15 cent cover VG	2.25
3, 4 Smith VG	1.50	106, 107 G	6.00	CREATURES ON THE LOOSE		9 Surfer App in 8-11 G	2.00	56 FR-G	5.00	GIANT SIZE SUPER HEROES		LUKE CAGE	
25 Deathlok 1st App VG	5.75	108 VG +	9.75	10 Wrightson Kull G	6.25	GS 1 Starlin VG +	2.00	56 FR	4.50	1 Spider-Man, Morbius: Ditko, Kane Repr VG	3.75	1 (1972) VG	4.50
AVENGERS		108 VG	9.00	DAREDEVIL		GS 1 Starlin G	1.50	57, 58, 59 Surfer Saga vs Doom in 57-60 VG	9.50	GIANT SIZE SUPER STARS		MARVEL COLLECTORS ITEM - CLASSICS	
2 VG +	112.50	108 FR	4.25	4 VF	80.00	DOCTOR STRANGE		58 G +	9.50	1 G +	3.00	2 VG	11.25
2 VG	105.00	108 FR	2.50	4 VF	72.50	169 (1968) 1st Solo Doctor Strange VF	44.00	59, 60 G	6.25	1 G	2.75	2 G	7.50
3 VG-F	100.00	108 FR (cvtls)	1.50	4 VG-F	40.00	169 (1968) 1st Solo Doctor Strange VG +	20.75	60 G	5.75	HULK		3 G	4.50
3 VG	87.50	109 Origin VG	15.00	5 G + (LP)	13.25	169 (1968) 1st Solo Doctor Strange VG	19.25	64, 70 VG	6.75	1 Fantastic Four: Hulk vs Thing VG	2.50	4 VG	6.75
3 VG	81.25	109 FR	7.00	6 F	64.00	169 (1968) 1st Solo Doctor Strange VG	18.00	66 Warlock VG	8.50	1 G	2.00	5, 6 G	2.75
4 Capt. America Revival F	191.25	110 Steranko VG	14.25	6 F	58.00	169 (1968) 1st Solo Doctor Strange G	13.75	66 Warlock G	8.00	IRON MAN		5, 6, 7 VG +	1.75
4 Reprint (no cover price) VF-NM	35.00	110, 111 Steranko VG	6.75	6 F	36.00	169 (1968) 1st Solo Doctor Strange G	12.50	70 G	4.50	102 VF-NM	125.00	7 FR	1.75
8 F	44.75	111 G +	6.75	6 G-F	32.00	170 VG +	9.00	73 G	2.50	102 VF	100.00	11, 13, 14, 15, 18, 20, 21, 22 VG	2.00
8 VG	34.25	111 G	8.50	6 FR +	14.00	170 VG	8.00	73, 78, 79 G	2.75	102 VF	90.75	11, 13, 15, 18, 19, 20, 21 G	1.50
8, 10 VG-F	42.00	112 Origin Retold G	4.50	7 New Costume VF	8.50	170 VG	7.00	73, 78, 79, 80 VG	3.75	102 F +	68.75	12, 13, 15, 16, 17, 18, 21 VG +	2.00
8, 10 VG +	39.50	114, 115 G	2.00	7 New Costume VF-F	58.50	171 VG +	6.00	77 Silver Surfer G	5.75	102 F	53.25	13 G-VG	1.75
10 VG	36.75	116 FR-G	3.75	7 New Costume F	40.50	171 VG +	5.75	77 Silver Surfer G +	4.50	102 PR +	47.00	5, 6, 9 VG	3.75
10 VF	84.00	116, 119, 120 VG	9.50	7 New Costume VG +	33.75	171, 172, 173 VG	5.75	77 Silver Surfer G	3.75	104, 105 G	10.00	5, 7, 9 VG	3.50
10 VF	76.25	117 Falcon 1st App VG	4.50	8 FR-G	14.00	171, 173 G	3.75	78, 80 G +	3.00	106, 108 VG +	9.50	MARVEL FANFARE	
10 VF	68.25	117 PR	2.50	8, 9, 10 VF	56.00	173 VF +	14.25	81, 82, 84, 86 VG	3.75	106, 108 VG	8.75	4 VG	3.50
10 G	23.75	123 VG	3.50	8, 9, 10 VG +	24.50	178 G	3.50	81, 82, 84, 86 VG	3.75	108, 109 VG	6.25	MARVEL FEATURE (1971)	
12 G-VG	19.50	136 Last 15 cent cover G	1.50	8, 9, 10 VG	22.75	179 Repr of Spider-Man Ann #2 Ditko VG +	7.00	81, 82, 84, 86 VG	3.75	108, 109 VG	6.25	1 VG +	6.00
12 G	14.75	143 52 Page Giant VG	2.25	9, 10 G	17.50	179 VG	6.75	84 G	3.25	111, 112, 115, 116 G	3.50	1 Defenders Origin VG	5.25
12, 13, 14, 14 VG	22.75	143 52 Page Giant VG	2.25	9, 10 G	15.75	179 VG	6.25	84 G	3.25	115 VG	5.00	2 VG +	3.75
12, 13, 14, 15 VF	52.00	143 52 Page Giant VG	2.25	9, 10 G	14.00	179 G	5.75	84 G	3.25	115, 116, 117 Last 12 cent issue VG	4.75	2 VG	2.25
12, 14, 15 G	16.25	172, 173 X Men (172: Last 20 cent cover) VG	3.00	9, 10 G	14.00	181, 183 VG	5.75	86 G	2.50	118, 119, 124, 127 VG +	3.00	2 G	1.75
12, 15 VG	21.25	172, 173 X Men (172: Last 20 cent cover) G	2.25	10 FR +	45.00	182 Vs. Juggernaut Epic VG +	7.00	89, 90, 92, 93, 95 VG	3.00	121, 123, 124 VG	2.00	MARVEL PREMIER	
12, 15 FR	11.50	172, 173 X Men (172: Last 20 cent cover) G	2.25	10 FR-FR	45.00	183 VG +	5.25	89, 93 G	2.25	121, 128 VG	3.00	1 Warlock G +	4.50
13, 14 VF +	61.75	CAPTAIN MARVEL		11 VF	42.75	FANTASTIC FOUR		89, 93 G	2.25	127 G	2.00	MARVEL SPOTLIGHT	
13, 14, 15, VG +	24.50	1 VF	52.00	11 G-VG	14.75	17 F +	82.50	92, 97, 102 VG +	3.00	128 VG +	2.50	1 Red Wolf VG +	3.75
13, 15 G +	18.00	1 VG	22.75	11 G	8.00	20 Molecule Man Origin VG-F	64.00	93, 97, 98, 102 VG	2.75	144 Last 15 cent cover VG	2.25	1 Red Wolf VG	2.25
14 VF	47.25	1 VG	4.50	11, 12, 13 VG	17.00	27 F	31.50	97, 98, 101, 102 VG	3.00	145 Origin-Giant VG +	2.50	9 G	3.50
14 FR-G	13.00	3, 4 VG	3.00	12, 13 VG	36.00	27 VG	24.50	101, 102 G	2.25	180 1st Wolverine: Cameo G	17.50	28 Moon Knight 1st App VG +	4.00
14 FR +	8.50	5 VG	3.50	12, 13 VG	15.75	28 X Men VG	36.25	102 G	2.25	182 Wolverine Cameo G	12.50	28 Moon Knight VG	2.00
14 VG-F (spcwr)	6.50	6, 7, 9, 11 VG	3.00	12, 13, 14 G	10.25	29 VF	22.50	105, 109, 110 VG	2.25	Ann 1 Classic Steranko cover VG	9.50	29 Moon Knight VG	2.00
14, 15 FR	9.75	7, 13 VG	3.00	12, 13, 14, 15 G	11.25	29 VF	22.50	106 VG	1.75	Ann 1 VG	8.75	MARVEL SUPER HEROES	
16 1st New Line-up VG +	22.50	7, 9 G	2.25	12, 13, 14, 15 G	11.25	29 VF	22.50	107, 110 G	2.00	Ann 1 G	6.25	1 (1966) VG	17.50
16 VG	21.00	15 VF-NM (15)	3.00	16 Spider-Man VG +	18.00	29 VG-F	20.00	108 G +	4.00	Ann 2 Kirby/Ditko Origin reprint VG	4.75	1 (1966) G	12.50
16 VG	19.50	15 VG	1.50	16 Spider-Man G	10.25	29 VG	17.50	110 VG +	2.50	Ann 2 G	3.50	1 (1966) G	11.25
16 G	15.00	20 Last 15 cent cover G	1.50	16 Spider-Man FR-G	9.00	29 VG	12.50	Ann 4 VG +	12.00	Ann 3 VG	3.00	12 Captain Marvel Intro VF +	42.75
16 G	13.50	31 VG	2.00	16 Spider-Man FR	8.00	29 VG	10.50	Ann 4 VG	10.50	Ann 3 G	1.75	12 Captain Marvel Intro VF	36.00
18, 19 VG	17.00	32 G	1.50	16, 17 Spider-Man VG	17.00	29 G	19.25	Ann 4 G	7.50	GS 1 1st Appearance-Repr GA Sub-Mariner 1	2.00	12 Captain Marvel Intro VG	18.00
19 VG +	18.00	CAPTAIN SAVAGE (1968)		16, 17 Spider-Man G	11.25	31 F	18.25	Ann 4 FR	5.25	GS 1 VG	2.00	12 Captain Marvel Intro VG	17.00
19 VG	15.75	1 VG	3.75	18 F	6.25	31 G	17.00	Ann 5 (1st Solo Surfer: Also Inhumans) VG	11.25	GS 1 VG	2.00	12 Captain Marvel Intro G	10.25
19 G-VG	14.75	2, 3, 4, 6, 7, 10 VG	2.00	18, 19 VG	10.50	31, 32, 33 VG-F	17.00	Ann 6 Annihilus VG	5.25	IRON FIST		13 Captain Marvel - 2nd Appearance VG +	9.00
19 G	11.25	3, 4, 6, 7 G	1.50	18, 19 G	7.00	31, 32, 33, 35 VF	17.00	Ann 6 Annihilus FR	2.50	2 G	1.75	13 VG	8.50
19 FR	8.00	5, 6, 7, 10 VG	1.75	20 VG	9.50	31, 32, 34, 35 VG +	21.25	Ann 7 VG +	2.50	3, 4, 6, 9, 10, 11 VG	2.00	13 G +	6.75
20 Woods Inks VG +	14.00	6, 10, 13 G +	2.00	20 VG	8.75	32 VF	40.50	Ann 7 VG	2.50	4, 6, 13 G	1.50	13 G	5.75
20 VG	12.25	6, 7, 8, 9, 10, 12 VG +	2.00	21 VG	6.25	32, 33, 34, 35 VG	16.00	Ann 7 G +	4.25	6, 7 VG	1.75	14 Spider-Man VG +	9.00
20, 21 Wood Inks VG	13.25	15, 16, 17 VG	1.75	21 VG +	7.00	32, 33, 34, 35 VG	31.00	Ann 7 G +	4.00	8 VG +	2.00	14 Spider-Man VG	8.50
21, 22 Wood Inks G +	10.50	15, 16, 17, 18 VG +	2.00	21, 22, 23, 24-26 G	4.50	33 VF	10.75	Ann 7 G	4.00	9, 13 G +	1.50	14 Spider-Man G +	8.00
22 G	8.75	16 G	1.50	22, 23, 24-26, 28 VG	6.25	33 VG	9.75	GS 4 VG	2.00	10, 11, 13 VG +	2.00	14 Spider-Man G	5.75
22 FR	6.25	CHAMBER OF DARKNESS		22, 23, 24-26, 28 VG	6.25	35 G	9.75	1 (2/66) VG	9.50	12, 13 VG	2.00	14 Spider-Man G	5.25
23 G +	6.75	16 G	1.50	26 G	4.00	35 G	9.75	1 (2/66) G +	6.25	13 G +	1.50	15 Medusa VG +	3.75
24, 25 VG	8.00	4 G	1.50	31, 32, 34-36, 38 VG	5.75	36 VG +	32.00	1 (2/66) VG	8.75	1 VF-NM	275.00	15 Medusa VG	3.50
24, 25, 29 VG	8.50	4 G	1.50	32, 35, 37 G	3.75	36 VG +	16.00	1 (2/66) G	7.50	1 VF +	261.25	15 Medusa VG	3.25
24, 27, 29, 30 G	5.75	6, 7, 10 VG	1.50	35, 40 VG	6.00	36 VG	14.00	1 (2/66) G	7.50	2 VG +	35.00	16 Phantom Eagle VG	3.00
25, 29 FR	4.00	6, 7, 8, 9, 10, 12 VG +	1.75	39 VG	5.25	36 VG	10.00	2 VG	7.00	2 FR +	6.00	17 Black Knight - Classic Reprints VG +	3.75
29 G	5.75	6, 9, 10, 13 G +	1.50	40 G	3.50	36 VG	7.00	3 VG +	5.00	7 FR	5.25	17 VG	3.50
31, 34 VG	5.75	7 G	1.50	41, 43, 44, 46, 47 VG	3.00	36 FR	3.00	4 VG +	4.00	9 FR	5.25	18 Guardians Of The Galaxy 1st App VG +	10.00
32, 33, 36, 40 G	3.75	CONAN THE BARBARIAN		42, 43, 44, 46 G	3.25	37 VG +	12.25	4, 5 VG +	3.75	9 VG	11.25	18 Guardians Of The Galaxy 1st App VG	8.75
36, 38 G	3.50	1 VF	100.00	42, 45 VG +	3.00	37 VG	9.50	4, 6 VG	3.75	10 G	6.75	19 Kazar VG +	3.00
42, 45 G +	3.00	2 G		42, 46 VG	3.00	37 G-VG	12.25	4, 6 VG	3.75	10 G	6.75	19 Kazar VG	3.00
45 FR-G	2.00	2 VG		48 VG	3.00	37, 38 G	9.50	4, 5 VG +	3.75	17, 20 G	4.25	20 Doctor Doom VG +	4.00
45, 51 VG	3.75	2 FR-G		48 VG	2.00	37, 38 FR	6.75	4, 5 VG +	3.75	21, 22, 23, 27 VG	4.25	20 Doctor Doom VG	3.75
45, 51 G	3.00	2 FR-G		48 VG	1.75	37, 38 G	14.25	4, 6 VG	3.75	21, 26, 27, 28 G	3.25	20 Doctor Doom VG	3.50
57 Vision 1st App VG	12.25	4 FR-G		48 VG	1.50	38 G	8.50	4, 6 VG	3.75	30 VG	4.00	21, 22, 24, 25, 26 VG	2.25
58 Origin Vision FR	3.25	4 FR		48 VG	1.50	38 G	7.50	4, 6 VG	3.75	33, 37 G	2.50	21, 22, 25, 26 VG +	2.25
62 Smith G	3.50	4, 5 VG		4									

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MARVEL TALES		SERGEANT FURY		SPIDER-MAN		SUB-MARINER		TALES TO ASTONISH		THOR	
2 G	15.00	70 G-VG	1.50	39 VG-F	26.00	2 G-VG	11.50	51, 53, 54, 55, 56 F	13.75	176 VG-	3.00
2 G+	13.50	71 VG-F	1.75	39 VG+	24.50	2 G+	10.50	51, 53, 54, 55, 58 VG-F	11.75	176, 177, 178 VG	3.25
3 G	12.00	71 G+	1.50	39 VG	22.75	2 G	8.75	52 1st Silver Age Black Knight F	20.00	180 Adams PR-FR	1.75
3 G+	9.00	71, 83 VG	1.50	39 VG	21.25	3, 4 VG	7.50	52 VG+	16.00	182 Last 15 cent cover VG+	2.75
4, 5 VG+	7.00	72 VG+	1.75	39 FR	11.50	13 VG	3.50	52 G	15.00	184, 186 Last 15 cent cover VG-	2.50
4, 5 VG	6.75	72, 76 G-VG	1.50	41 VG	13.25	17 VG	2.50	52 G	10.00	186 Last 15 cent cover G	2.00
4, 5 VG	6.25	72, 79, 80 VG-	1.50	41 VG	12.25	21 VG	2.00	52 G	9.00	191 G-VG	2.25
4, 5 G	4.50	79 F	2.00	42 1st Mary Jane VG-	15.75	23, 25 VG+	2.00	52 FR-G	8.00	193 Silver Surfer-Giant VG	7.50
5 FR	3.25	Ann 1 VG+	8.00	42 1st Mary Jane G	8.75	25, 28 G	1.50	53 FR-G	5.50	193 Silver Surfer-Giant G+	6.00
6, 7, 10 VG+	5.00	Ann 1 G-VG	6.50	47 G	11.50	32, 38, 39 G+	1.50	53 FR	5.00	193 Silver Surfer-Giant G	5.00
6, 8, 10 G+	3.75	Ann 1 G+	6.00	48 VG	8.50	37 VF (LS)	2.75	53, 54 VF	22.00	Ann 2 G	5.00
7 VG	4.50	Ann 1 G	5.00	60 Kingpin VG	8.50	38 G	1.50	53, 54, 55, 56 F+	15.25	Ann 3 VF	8.50
7, 8, 10 VG	4.75	Ann 2 VG+	4.00	65, 72, 77, 78 VG	6.75	38, 39 VG	1.50	53, 54, 55, 56, 58 VG+	11.00	Ann 3 VG+	4.00
9 G	3.50	Ann 2 G-VG	3.25	77 G	4.50	38, 39 VG	1.50	54 VF+	26.25	Ann 3 VG	3.75
11, 12, 13, 14, 16 VG	3.00	Ann 3 VG+	3.00	83, 85 VG	5.25	39 G-VG	1.50	54, 55 VF	20.00	Ann 3 G+	3.00
12 VG+	2.25	Ann 4 VG	2.25	93 VG	5.25	TALES OF SUSPENSE		57 Spider-Man VF	36.00	X MEN	
12 G	2.25	Ann 4 VG	2.00	93 VG	5.25	40 VG	175.00	57 F+	32.75	2 VG	175.00
13 Marvel Boy Repr G+	2.25	Ann 5 VG	2.00	102 Morbius Intro 500 FR	5.00	40 VG	162.50	57 F	24.75	2 VG	162.50
14, 16, 17, 18, 20 VG-	2.75	Ann 5 F	2.00	111, 112, 115, 116 VG	4.75	40 G-VG	150.00	57 F	22.50	2 G	125.00
20 VG+	3.00	Ann 7 VG+	1.75	112 VG	4.50	45 VG	43.75	57 VG-F	19.25	4 F-	85.00
20 VG	3.00	Ann 7 VG	1.50	112, 113, 115 VG+	5.00	47 F	31.50	57 VG+	18.00	4 VG	70.00
21, 22, 28, 30, 31 (Last Giant size issue: 33) VG	2.25	Ann 7 G+	1.50	117 G	3.50	47 VG+	26.25	57 VG	17.00	6 VF-NM	125.00
21, 24, 25 VG+	2.50	SILVER SURFER		122 Death of Gwen VF+	45.25	49 X Men App VG-F	22.00	58 G+	13.75	7 VF-	90.75
22, 28 G	1.75	2 VF-NM	56.00	122 Death of Green Goblin VF-NM (inked)	51.00	49 X Men App VG+	20.75	58 G	12.50	7 F+	68.75
24, 25, 30, 32, 33 VG-	2.25	10 VG	8.75	122 Death of Green Goblin G-	27.75	49 X Men App G	13.75	61 F	10.75	7 F	56.25
29 G+	2.00	10, 12 VG+	10.00	122 Death of Green Goblin VG-	19.25	49 X Men App FR+	12.00	61 VG-F	10.00	7 F-	53.25
106 (Punisher 1st App Repr: Spidey 129) VG+	6.00	10, 12 VG	9.50	131 Last 20 cent cover G	2.75	50 G+	40.00	61 VG	9.50	7 VG-F	50.00
106 G	3.75	10, 12 FR	4.50	134 Punisher Last Page VG-	12.25	50, 51 VF-NM	38.00	62 G+	7.50	8 VF+	109.25
106 G	3.50	12 G	6.25	134 Punisher Last Page G+	10.50	50, 51 VF	32.00	62 G	6.25	8 VF-	83.50
DMARVEL TEAM UP		12 G	5.75	134 Punisher Last Page G	8.75	50, 51 F+	22.00	62, 64, 66, 68, 69 VG	9.50	8 F	49.00
1 PR	4.00	16, 17 G	5.00	135 Punisher FR	13.25	50, 51 F	22.00	62, 65, 66, 69 VG+	10.00	8 VG-F	46.00
4 (X Men) G-	4.00	17 VG	7.50	136 Green Goblin Reappears F-VF	16.25	50, 51 F	22.00	62, 67 VG	8.75	8 VG+	43.25
4 (X Men) FR	3.25	17 G	4.50	136 Green Goblin Reappears VF-NM (inked)	15.00	50, 51 VG+	16.00	66, 67, 68 G-VG	5.75	8 C-	26.00
4 (X Men) VG (warped)	2.75	SPIDER-MAN		136 Green Goblin Reappears F+	13.75	50, 51 VG	15.00	68 PR-FR	3.25	8 FR+	23.00
4 (X Men) FR	2.75	10 VF-NM	325.00	136 Green Goblin Reappears VG+	10.00	51 VF-	29.00	68 PR-FR	3.75	8, 9 F+	63.25
5, 7, 8, 10 VG+	3.75	10 F	146.25	136 Green Goblin Reappears F-VF (inked)	9.75	51 British VG	15.00	70 1st Solo Sub-Mariner Silver Age VF-NM	45.00	8, 9 G	28.75
6, 7, 8, 9, 10 VG	3.50	10 VG-F	130.00	136 Green Goblin Reappears F	7.50	51 G	10.00	70 1st Solo Sub-Mariner Silver Age VF	36.00	8, 9 FR	20.25
8, 9 G	2.50	10 VG	122.00	136 Green Goblin Reappears F (inked)	7.50	52 1st Black Widow VF	52.00	70 1st Solo Sub-Mariner Silver Age F+	24.75	9 VF-NM	115.00
15 VG	2.00	10 FR	113.75	139 VG	3.00	52 1st Black Widow F+	35.75	70 1st Solo Sub-Mariner Silver Age F	22.50	9 F	92.00
15 VG-	1.75	10 G	57.00	149 G	2.00	52 1st Black Widow VG+	29.25	70 1st Solo Sub-Mariner Silver Age F	18.00	9 F	51.75
15 G	1.50	11 G	55.00	162 Nightcrawler, Punisher G-	6.75	53 Black Widow 2nd App. Watcher Origin VF-NM	24.50	70 FR	6.75	9 VG	37.50
53 X Men by Byrne FR	1.75	11, 12 F+	121.00	Ann 3, 4 VG-	11.25	53 VF+	40.00	71 PR+	2.25	10 1st Silver Age Kazar VG	40.25
MARVEL TWO IN ONE		11, 12 VG	82.50	Ann 3, 4 VG	10.50	53 VF	38.00	71, 72, 73, 75, 76 VG+	7.00	10 VG	37.50
1 G (LC)	1.50	11, 12 VG	77.00	Ann 4 G	7.50	53 F	32.00	71, 74, 82, 84, 88 G+	5.25	10 G+	31.75
MASTER OF KUNG FU		12 F	89.00	Ann 6 VG	4.50	53 F+	22.00	71, 75, 76, 77, 79 VG	6.50	10 G	28.75
16 Starlin VG	2.25	12 G	88.00	Ann 8 VG+	5.00	53 F	20.00	71, 76, 77, 81, 84 G-VG	5.75	10 G	26.00
NICK FURY AGENT OF SHIELD		12 VG-F	250.00	Ann 9 FR	1.50	53 F	18.00	71, 76, 80, 82, 88 G	4.25	10 FR	20.25
1 (Steranko Stories in 1-3, 5) VG+	22.50	13 Mystery 1st App VF-NM	250.00	Ann 15 Punisher, Miller VG-	5.25	53 VG-F	17.00	71, 77, 79, 80, 82 FR	3.00	10 PR-FR	15.00
1 VG	21.00	13 Mystery 1st App F	112.50	GS 3 VG-	1.75	53 VG	16.00	71, 78, 80, 83, 85 G-	4.00	10 PR	11.50
1 G-VG	18.00	14 Goblin Intro F	233.75	STRANGE TALES		53 VG	14.00	71, 82 FR+	3.50	11 VG+	30.00
1 G+	16.50	14 Goblin Intro VG+	206.25	102 F+	74.25	53 F (SPCVR)	5.00	73, 76, 78, 79, 82 VG-	6.00	11 FR	12.00
1 FR	15.00	15 Kraven 1st App VG+	93.75	103 VG	60.75	54 VG-F	11.75	78, 80, 84 FR-G	3.50	11 F (RST)	11.00
1 G	10.50	16, 19 VF-NM	140.00	103, 105 VG+	37.50	54, 55, 56 F	13.75	78, 89, 91 PR	1.75	11, 13 VG	28.00
2 G+	9.00	17 Goblin 2nd App F	112.50	103, 105 VG	35.00	54, 56 VF	22.50	83, 85, 87, 88 VG-	6.00	12, 13 FR	14.00
2 G	6.75	18, 19 VF	101.50	105 G-VG	32.50	54, 56 VG+	11.00	84 PR-FR	2.25	13 G+	22.00
2, 3 VG	11.25	19 VF	112.00	106, 109 VG-F	28.00	54, 56 VG	10.50	85, 88, 90 G-VG	5.75	14 1st Sentinels VG+	35.75
3 G	7.50	19 VF	91.00	107 VG+	33.75	55 F	20.00	88, 89, 91 VG+	7.00	14 1st Sentinels VG	33.25
3, 5 VG+	12.00	19 VG-F	56.00	107 VG	31.50	56 F+	8.25	88, 90, 91 VG	4.00	14 1st Sentinels G+	26.25
6 (Steranko covers: 4-6, 7) G	3.75	20 Scorpion Intro VG+	56.25	107 G	22.50	56 G	7.00	89, 91 FR	2.75	14 1st Sentinels FR+	19.00
7 VG+	6.00	21 G	37.50	108 VG	24.50	56 G	6.25	89, 91 G	4.25	14 1st Sentinels FR	14.25
7 VG	5.75	21 VG (RST)	10.50	109 F	31.50	57 G+ (LC)	11.00	92 G-VG	7.50	15 Sentinels G-	17.00
7 G	3.50	21, 22, 24 F+	55.00	113 VF-	29.00	58 Iron Man vs Cap F	67.50	92 G	5.25	15 Sentinels FR	13.25
7 FR	2.75	21, 22, 24 VG+	37.50	113 VG-F	17.00	58 Iron Man vs Cap F-	63.75	92, 93 VG+	9.00	15, 16 Sentinels VG	26.25
8 VG+	2.50	21, 22, 25 VG-F	40.00	113 VG+	16.00	58 Iron Man vs Cap VG-F	60.00	93 VG	8.50	15, 17 Sentinels G	18.75
8 VG	2.25	21, 24 VF	80.00	113 G	10.00	58 Iron Man vs Cap VG+	56.25	94 FR-G	3.50	16 Sentinels VG+	28.25
8, 11, 14 VG	2.25	21, 24 F	45.00	113 G	8.00	58 F (LS)	50.75	94, 96, 97, 99 VG+	6.50	16 Sentinels VG	24.50
14 G	1.75	22, 24 VF-NM	100.00	114 Captain America Try Out VF-	65.25	58 Iron Man & Capt. America Begin G-	33.75	94, 97, 99 VG	7.00	16 Sentinels G+	20.75
16 Reprints VG+	2.00	23 3rd App. Green Goblin VF-NM	125.00	114 Captain America Try Out VG-	29.25	59 Iron Man & Capt. America Begin VF	100.00	95 G	4.00	16 FR-G	15.00
16, 18 Reprints VG	2.00	23 VF	100.00	117, 118, 120 VG	10.50	59 Iron Man & Capt. America Begin F+	68.75	97 G	4.25	16 FR	11.25
NOT BRAND TECHH		23 VG-F	50.00	117, 120 VG+	11.00	59 Iron Man & Capt. America Begin F	56.25	97 FR	1.75	17 VG+	20.75
2, 3, 8 VG	3.50	23 VG+	47.00	118, 120 F	15.25	59 Iron Man & Capt. America Begin G+	53.25	100 VG	7.50	17, 18, 19 FR	8.25
3, 7, 8 VG	3.75	23 VG	43.75	118 VF-NM	27.50	59 Iron Man & Capt. America Begin VG+	47.00	100 G-VG	6.50	18 VG	18.00
9 (Giant) VG+	6.00	23 VG	40.00	118 G	6.25	59 VG	43.75	THOR		18 G	12.50
9, 13 (Giant) VG	5.75	23 VG	37.50	118 FR	5.00	60 F+	16.50	87, 89 PR	10.50	18 FR	9.75
PETER PARKER		23 VG	35.00	118, 119, 120 F	13.75	60 F	15.00	97 Kirby F	31.50	18, 19 FR+	11.00
1 VG-	8.75	23 VG	34.50	118, 119, 120 VG	9.75	60 F	13.50	97 Kirby VG-F	28.00	18, 19, 20 G	13.75
1 G	6.25	23 VG	31.25	118, 120 VF	22.00	60 VG-F	12.75	97 Kirby G+	19.25	19 FR+	7.25
2 G	3.50	23 G+	28.25	118, 120 VG+	11.00	60 VG+	12.00	98 Kirby/Hack F	23.50	21 FR+	7.50
17 (Angel, Iceman) VG	2.00	23 FR	18.75	118, 120 G	10.00	60 VG	11.25	98 Kirby/Hack VG+	20.75	21, 22, 24, 25, 27 VG	14.25
17 (Angel, Iceman) PR-FR	1.50	23 FR	18.75	122 G (LS)	3.75	60 G+	9.00	98 Kirby/Hack VG-F	22.00	21, 25, 27, 29 FR	6.75
27 Miller Daredevil G	4.50	23 FR	18.75	122, 123, 125, 126 G+	5.00	60 F (XST)	7.50	98, 99 Kirby/Hack VG	19.25	22 VG-F (LC)	6.50
PUNISHER (1986)		23 VG-F	50.00	122, 124 VG	7.00	60 VG+ (LC)	5.00	101 PR	3.50	22, 30 G-	8.50
		23 VG+	47.00	122, 123, 125, 126 G	5.00	61 F	15.00	101, 103, 104, 105 G	8.75	22, 27, 30 VG	13.25
		23 VG	43.75	122, 124 VG	7.00	62 VG	11.25	102, 103, 104, 105 VG-F	15.00	23, 25, 26, 27, 29 G	9.50
		23 G+	34.50	123, 124, 126, 128 VG+	8.00	63 Silver Age Capt. America Origin VF-NM	125.00	102, 103, 105, 106 F	17.50	24 PR-FR	5.00
		23 G	31.25	124 F	10.00	63 VF+	118.75	102, 103, 106, 107 VG+	14.00	25 VG-VG	12.25
		23 G	28.25	125 F	14.50	63 Silver Age Capt. America Origin VF	100.00	103, 104, 105, 106 G	8.00	25 PR	3.75
		23 FR	18.75	125, 126 VF	16.00	63 VF	90.75	104, 110 G-VG	11.50	30 VG	14.25
		23 FR	18.75	125, 126, 127 VG	7.00	63 Silver Age Capt. America Origin F	56.25	105, 107, 110 VG+	12.25	30 G	9.50
		23 FR	18.75	126 VG (LS)	5.75	63 Silver Age Capt. America Origin VG-F	50.00	105, 107, 110 F	15.75	31 VG	9.75

Steve's

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Illustrated Entertainment for the Family

Thor & Superman TourTom DeFalco, Writer
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ThorMike Carlin, Editor
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SupermanToms River
Saturday, Sept. 20th
3:30 to 6pm

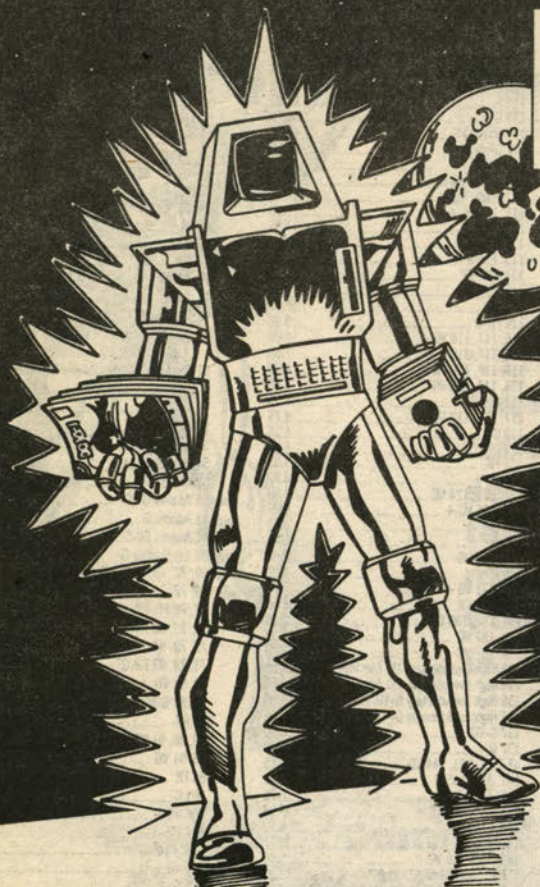
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Levittown
Sunday, Sept. 21st
3:30 to 6pm

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Marvel Comics Editor-in-Chief Tom DeFalco, Mike Carlin, Ron Frenz, Brett Breeding & the Nova Girls Celebrate Steve's Comic Relief 8th Anniversary

Saturday, September 20th
11am to 1:30pm --- Colonia
DeFalco, Frenz & the Nova Girls
11am to 1:30pm --- Lakewood
Carlin, Breeding & the Nova GirlsSunday, September 21th
11am to 1:30pm --- Mercer
DeFalco, Frenz & the Nova Girls
11am to 1:30pm --- Delran
Carlin, Breeding & the Nova GirlsLower Bucks, PA
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Levittown, PA 19056
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Lakewood, NJ 08701
(908) 363-3899
Since February, 1985Mercer County, NJ
156A Mercer Mall
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Lawrenceville, NJ 08848
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Since October, 1988Burlington County, NJ
24 Mill Run Plaza
Route 130
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(VISA and MasterCard accepted)**Eternity adapts
'Dracula's Guest'**Eternity Comics has announced an upcoming one-issue adaptation of Bram Stoker's short story "Dracula's Guest." The adaptation will be titled *Dracula: The Lady in the Tomb*, written by Steven Phillip Jones, and illustrated by Robert Schnieders, who were the team on Eternity's *Dracula* series from last year."This one-issue adaptation will be a much leaner story than the four-part *Dracula* mini-series," said Jones of *Dracula: Lady in the Tomb*.

In it, Johnathan Harker is just beginning his trek to Castle Dracula, stopping off in Munich along the way. Ignoring local legends, he takes a walk in the haunted woods and gets lost in a snow storm. He stumbles across a tomb in a deserted cemetery and seeks shelter inside, disregarding that it is Walpurgis Nacht — the night that the dead rise from the grave.

Originally written as the open-

ing chapter to Stoker's *Dracula*, the later-retitled "Dracula's Guest" was eliminated in an attempt to shorten the already-lengthy book. In 1912, lying ill in bed, Stoker was in the process of selecting short stories to be published as a collection. Among them was the excised chapter from *Dracula*, which was so written that it was virtually a complete short story in itself.

Stoker died before he could complete the reviewing process, and his widow had the missing chapter published in 1914, two years after his death.

"It's a very spooky story that stands by itself very well," Eternity Creative Director Tom Mason said. "Robert is inking himself on this particular project and he captures the atmosphere perfectly. It's definitely a spine-tingler."

Dracula: Lady in the Tomb is scheduled for release in January.**Eulogy****Marty Garrity: Nov. 9, 1916-Aug. 15, 1990**

Marty Garrity was born in Chicago, Ill., and was a graduate of the Chicago Academy of Fine Arts in 1937. He went on to become a top-selling gag cartoonist to most of the national magazines for 10 years.

Gurney Williams, cartoon editor of *Collier's* magazine, signed him to a first-look contract. He returned to teach at CAFA from 1944-1954, then moved to Albuquerque, N.M., in August 1954 as art director for Lytle Corp. He joined Aerojet-General in May 1961 and remained a consultant with Aerojet East Sacramento State University Foundation. He became an editorial cartoonist for the *Fair Oaks* (Calif.) *Post* and did freelance advertising cartoons. He was a member of the National Cartoonists Society, American Association of Editorial Cartoonists, and Southern California Cartoonists Society.

It is written that a person can be considered truly fortunate to have one close real friend. In the case of Marty Garrity this blessing was multiple. In addition to myself, the names of those whose lives he touched as a cartoonist, teacher, mentor, and friend are countless.

Some of his students included George Booth, Roy Brown, Pap Dean, Dan Heilmann, George Forth, Hugh Hefner, Hal Higdon, Phil Interlandi, Harold LeDoux, Dick Locher, Fred Lucky, Jim Mueller, Marty Murphy, Tom Sawyer, Shel Silverstein, Wayne Stayskal, Jerry Warshaw, Dick Weidman, Gahan Wilson, and Jim Whiting.

He always encouraged and helped his students to do better. His comments were always supportive. He never tore students down with harsh criticism or neglected those with less artistic ability to help the more talented.

Good-bye, old friend, we will miss you.

Marty Garrity is survived by his wife Jean, daughter Sharon, son Kevin, and three grandchildren.

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- 3- MARILYN IN WHITE BATHING SUIT
- 4- JOHN WAYNE
- 5- CLINT EASTWOOD
- 6- HULK HOGAN
- 7- PATRICK SWAYZE-DIRTY DANCING
- 8- COORS BEER BOTTLE
- 9- COKE BOTTLE
- 10- DIANA IN WHITE LACE
- 11- CHIPPENDALE MODEL
- 12- ALBERT EINSTEIN (B&W)
- 13- MARILYN IN SHOWGIRL OUTFIT (B&W)
- 14- ROBOCOP
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- 17- BATMAN
- 18- JOKER (NICHOLSON)



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201.	Amos & Andy T.V. Cast
202.	Andrew Sisters
203.	F. Astaire & G. Rogers
204.	L. Ball-I Love Lucy Show
205.	Lucille Ball-Vitameatavegamin
206.	Lucille Ball & Desi Arnaz
207.	Beatles - Close Up
208.	Beatles - Posing
209.	Beatles - Young
212.	H. Bogart - Portrait
213.	H. Bogart & I. Bergman
214.	H. Bogart & K. Hepburn
215.	Marlon Brando
216.	Charles Bronson
217.	James Cagney - Guns
218.	James Cagney - Posing
219.	James Cagney & Dead End Kids
220.	Charlie Chaplin
221.	Bette Davis
222.	Matt Dillon
225.	Clint Eastwood Autographed
226.	Clint Eastwood-Close Up
227.	Clint Eastwood-Dirty Harry
228.	Clint Eastwood-Guns
229.	Efforts-Baby On Potty
230.	Albert Einstein
231.	W.C. Fields
232.	Erroll Flynn
233.	Clark Gable-Cards
234.	Gable & Leigh - GWTW - Kissing
235.	Richard Gere
236.	Mel Gibson-Lethal Weapon #2
237.	Godfather-Main Cast
238.	Godfather-Wedding Scene
239.	Cary Grant
240.	Billy Joel-Playing Piano
241.	Dr. Martin Luther King, Jr.
242.	Kiss
243.	Laurel & Hardy-Cards
244.	Laurel & Hardy-Music
245.	Leave It To Beaver-Main Cast
246.	John Lennon
248.	Bob Marley
249.	MASH-Later T.V. Cast
250.	MASH-Original T.V. Cast
251.	Groucho Marx
252.	Marx Bros. - All 4
253.	Marx Bros. - Harpo, Chico & Groucho
254.	Miami Vice Cast
255.	Monkees - Whole Group
260.	Odd Couple - T.V. Cast
261.	Al Pacino
262.	Ronald Reagan - Young
263.	Edward G. Robinson
264.	Diana Ross
265.	Tom Selleck
266.	Frank Sinatra - Close Up
267.	Frank Sinatra - Oscar
268.	Frank Sinatra - Toasting
269.	Sound of Music - Movie Cast
270.	Rick Springfield
271.	John Stamos
272.	Star Trek - T.V. Cast
273.	Barbra Streisand - Close Up
274.	Barbra Streisand - White Jacket
275.	Shirley Temple - Holding Dog
276.	Shirley Temple - Tutu
277.	John Wayne - Close Up
278.	John Wayne - Rifle
279.	John Wayne - With Dog
280.	Mae West
282.	Billie Dee Williams
283.	Wizard of Oz - Close Up
284.	Wizard of Oz - Toto
285.	Wonder Woman - L. Carter
286.	Frank Zappa
600.	Abbott & Costello-Meet Frankenstein & Dracula
601.	H. Bogart & L. Bacall
602.	James Dean - Close Up
603.	James Dean - Pockets
604.	James Dean - Sitting
605.	Clark Gable - Close Up
606.	J. Garfield & J. Crawford
607.	Judy Garland & Toto
608.	Honeymooners - Bus
609.	Honeymooners - Kitchen
610.	Honeymooners - Lunch Box
611.	Michael Jackson
612.	Little Rascals - Darla
613.	Little Rascals - Group
614.	Little Rascals - Monkey
615.	Little Rascals - Singing
616.	Marilyn Monroe - Close Up
617.	Marilyn Monroe - Dress
618.	Marilyn Monroe - Sitting
619.	Elvis Presley - Close Up
620.	Elvis Presley - Young
621.	R. Redford & P. Newman
623.	Bruce Springsteen
624.	Sylvester Stallone - Rocky 1
625.	Sylvester Stallone - Rocky 3
626.	J. Stewart & H. Fonda
627.	Shirley Temple - Pouting
628.	Three Stooges - Ears
629.	Three Stooges - Knife
630.	Three Stooges - Vice
631.	Tyrone Power
632.	S. Tracy & K. Hepburn
633.	H. Bogart-I. Bergman-Casablanca-Rick's Cafe
634.	C. Gable-V. Leigh-Gone With the Wind-Wagon
635.	Lone Ranger & Tonto
636.	Roy Rogers & Trigger
637.	Three Stooges-Wearing Suits
638.	James Dean-Posing
639.	Clint Eastwood-Young Pose
640.	Frankenstein Meets Wolfman
641.	Honeymooners-Bowling Ball
642.	Laurel & Hardy-Close Up
643.	Little Rascals-Washing Machine
644.	Marx Bros.-Clowning Around
645.	Marilyn Monroe-Posing
646.	Elvis Presley-Playing Guitar
647.	Frank Sinatra-Young Pose
648.	Star Trek-Kirk, Spock & McCoy
649.	Three Stooges-Moe's Head
650.	John Wayne-Shooting
651.	Wizard of Oz-Lion's Tail
652.	Batman & Robin-TV Show
653.	James Dean-Smoking
654.	Honeymooners-Pov
655.	I Love Lucy-Kandy Factory
656.	Little Boy-Making
657.	Little Rascals-Eating
658.	Marilyn Monroe-Long Dress
659.	Marilyn Monroe-Train
660.	Paper Work
661.	Elvis Presley-Face Pose
662.	Shirley Temple-Posing
663.	Three Stooges-Racing Form
664.	John Wayne-True Grit

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This ad ran in the 10/19/90 issue of CBG on page 56 with an incorrect phone #. This is the correct number. Sorry for any inconvenience this may have caused.

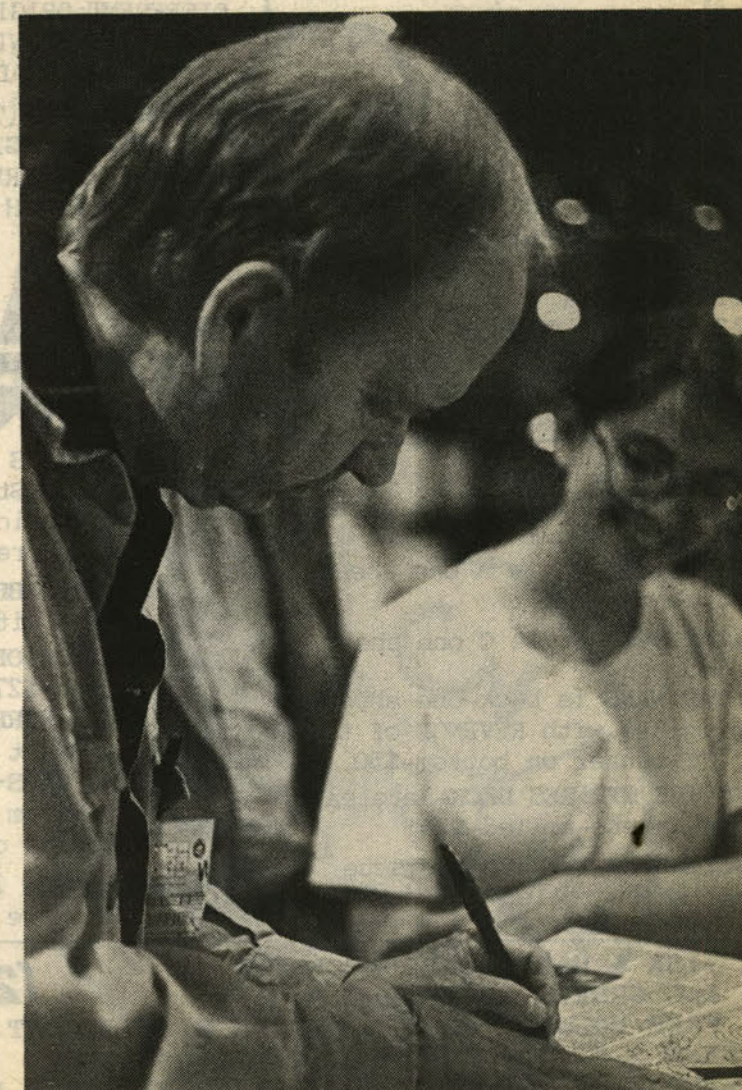
A DATE WITH JUDY		AVENGERS		JO-JO		TIP TOP	
47 VG+	\$2.50	149 NM+	(sm. corner crease to upper F.C.)	53 Mint	1.50	15 FA/GD	(minor water damage)
ACTION COMICS		150 NM-	(sm. corner crease to lower F.C. and to upper spine)	54 Mint	1.50	TOM & JERRY	
68 VG+	80.00	151 Mint	3.00	55 NM	(minor tape stain to F.C.)	133 FN+	3.00
198 GD	16.00	152 Mint	3.00	56 Mint	1.25	TOP NOTCH	
200 FA	14.00	153 Mint	3.00	57 Mint	1.50	8 VG+	90.00
239 FA	7.50	154 NM+	(sm. scuff to outer edge of F.C.)	58 Mint	1.50	9 VG/FN	(origin & 1st app. of The Black Hood)
ADVENTURE COMICS		155 Mint	3.00	59 Mint	1.50	W.D. COMICS & STORIES	
110 FA/GD	37.00	156 Mint	3.00	60 Mint	1.50	26 GD+	28.00
208 GD	22.00	157 Mint	3.00	61 Mint	1.50	27 GD-	(pen marks and creasing to F.C.)
212 GD	13.00	158 Mint	3.00	62 Mint	1.50	28 GD+	(minor sub crease to F.C. sub. stamp to lower B.C.)
216 GD+	15.00	159 Mint	3.00	CAPTAIN MARVEL ADVENTURES		60 VG	(minor sub crease to F.C. sub. stamp to lower B.C.)
224 VG+	20.00	160 Mint	3.00	100 FN+	50.00	110 FN+	20.00
229 VG+	25.00	161 Mint	3.00	CATMAN		113 VG	(minor sub crease)
Store stamp on F.C. Sm. Chip out on lower F.C.		162 Mint	3.00	14 FA+	(a beautiful copy! Jap. war cover)	126 GD	(water stain to upper staple area)
ALL STAR		163 Mint	3.00	COMIC CAVALCADE		127 GD+	(sm. water stain to upper staple area. Minor sub crease)
2 FN (restored)	375.00	164 Mint	3.00	4 FA/PR	(complete, but water damaged)	128 GD+	(sm. water stain to upper staple area)
ALL STAR WESTERN		165 Mint	6.00	CONAN		WESTERN COMICS	
73 VG-	8.00	166 Mint	6.00	31 FN	1.25	69 VG	(sm. piece loose to lower B.C.)
AMAZING MYSTERY FUNKIES		167 Mint	3.00	32 VG-	75	WHIZ	
No. 1 FN+	(very light crease to lower F.C.)	168 NM/M	(sm. chip out of F.C. near "Comics Code")	33 VG-	75	7 GD+	3" x 2" chunk out of upper B.C. w/FN + copy!
ARCHIE'S MECHANICS		169 Mint	3.00	34 VG-	75	48 VG+	(minor sub crease & sm. corner crease to F.C.)
2 G/VG	50.00	170 Mint	3.00	35 VG-	75	55 GD	1.00
AVENGERS		BATMAN		36 VG-	75	WILD WESTERN	
94 VF/NM	17.00	47 GD	(Amateur restoration to F.C. chunk missing to interior page affecting panels on pg. 9 & 10)	37 VG-	75	32 GD	2.50
94 NM	19.00	48 FA	(minor water damage w/a nice copy)	38 VG-	75	WINGS	
97 NM-	Store Stamp to F.C.	49 FA	(minor water damage)	39 VG-	75	82 FA	(water damage)
98 NM	13.00	50 FA/GD	1.00	40 VG-	75	118 FA	2.00
99 NM	13.00	41 GD-	1.50	41 VG-	75	WONDER COMICS	
101 NM	4.50	BATTLE		42 VG-	75	8 FA	9.00
102 Mint	6.00	42 FA	1.00	43 VG-	75	WONDER WOMAN	
103 Mint	6.00	BINKY		44 VG-	75	27 VG	(1/4" piece out of upper spine & pages w/FN + copy!)
104 Mint	6.00	50 FA/GD	1.00	45 VG-	75	46 GD-	(chipping to upper edge of F.C.)
105 NM	(small scratch near title on F.C.)	41 GD-	1.50	46 VG-	75	66 VG	(corner crease to upper F.C.)
107 Mint	7.00	BLACK DIAMOND WESTERN		47 VG-	75	WORLD'S FINEST	
108 NM+	4.75	41 GD-	1.50	48 VG-	75	19 FN-	150.00
109 Mint	6.00	BLUE BEETLE		49 VG-	75	32 FN	(minor repair)
111 NM	(sm. corner crease)	17 FA/GD	(A beautiful Copy! 1/4" x 1/2" chip out of right edge. Some color missing at spine and lower F.C.)	50 VG-	75	35 FN	95.00
113 NM	(sm. corner crease)	5 GD-	1.50	51 VG-	75	81 GD-	(store stamp to F.C. piece at COMIC CODE stamp missing)
114 Mint	5.50	BOY COMICS		52 VG-	75	89 VG+	18.00
115 Mint	5.50	101 GD-	1.50	53 VG-	75	ZOO FUNNIES	
117 Mint	5.50	BUGS BUNNY'S VACATION FUNNIES	3.00	54 VG-	75	2 VG/FN	7.00
118 NM	(sm. corner crease)	3 GD-	(pen marks on F.C.)	55 VG-	75	3 VG/FN	6.00
120 Mint	5.00	6 VG/FN	5.00	56 VG-	75	FANTASY MASTERPIECES	
121 Mint	5.00	BULLETMAN		57 VG-	75	Checks will be held 7 days. M.O. will be shipped immediately. All books are guaranteed to be in the condition stated. If there is a problem, return the book to me within 5 days in the same condition as received for a full refund.	
122 Mint	5.00	12 FA/GD	20.00	58 VG-	75	Include \$3.50 for postage (Canadian & foreign orders, add sufficient funds) Insurance add \$2.00 Make all checks & money orders out to:	
123 NM+	(sm. scuff to upper spine)	53 FA/GD	1.00	59 VG-	75	ADDITIONAL COMICS	
124 NM	(sm. scuff to upper B.C.)	25 VG	(minor restoration to F.C.)	60 VG-	75	ADDITIONAL COMICS	
125 Mint	5.00	CAPTAIN AMERICA		61 VG-	75	ADDITIONAL COMICS	
126 Mint	5.00	26 NM/M	(sm. corner crease)	62 VG-	75	ADDITIONAL COMICS	
127 Mint	5.00	27 Mint	6.00	63 VG-	75	ADDITIONAL COMICS	
128 NM+	(sm. scuff to upper F.C.)	28 Mint	6.00	64 VG-	75	ADDITIONAL COMICS	
ADDITIONAL COMICS		29 Mint	6.00	65 VG-	75	ADDITIONAL COMICS	
ADDITIONAL COMICS		30 Mint	6.00	66 VG-	75	ADDITIONAL COMICS	
ADDITIONAL COMICS		31 Mint	6.00	67 VG-	75	ADDITIONAL COMICS	
ADDITIONAL COMICS		32 Mint	6.00	68 VG-	75	ADDITIONAL COMICS	
ADDITIONAL COMICS		33 Mint	6.00	69 VG-	75	ADDITIONAL COMICS	
ADDITIONAL COMICS		34 Mint	6.00	70 VG-	75	ADDITIONAL COMICS	
ADDITIONAL COMICS		35 Mint	6.00	71 VG-	75	ADDITIONAL COMICS	
ADDITIONAL COMICS		36 NM	(minor scuffing upper F.C.)	72 VG-	75	ADDITIONAL COMICS	
ADDITIONAL COMICS		37 Mint	1.25	73 VG-	75	ADDITIONAL COMICS	
ADDITIONAL COMICS		38 Mint	1.50	74 VG-	75	ADDITIONAL COMICS	
ADDITIONAL COMICS		39 Mint	1.50	75 VG-	75	ADDITIONAL COMICS	
ADDITIONAL COMICS		40 Mint	1.50	76 VG-	75	ADDITIONAL COMICS	
ADDITIONAL COMICS		41 Mint	1.50	77 VG-	75	ADDITIONAL COMICS	
ADDITIONAL COMICS		42 Mint	1.50	78 VG-	75	ADDITIONAL COMICS	
ADDITIONAL COMICS		43 Mint	1.50	79 VG-	75	ADDITIONAL COMICS	
ADDITIONAL COMICS		44 NM	(store stamp to F.C.)	80 VG-	75	ADDITIONAL COMICS	
ADDITIONAL COMICS		45 Mint	1.50	81 VG-	75	ADDITIONAL COMICS	
ADDITIONAL COMICS		46 NM	(sm. corner crease)	82 VG-	75	ADDITIONAL COMICS	
ADDITIONAL COMICS		47 Mint	1.25	83 VG-	75	ADDITIONAL COMICS	
ADDITIONAL COMICS		48 NM	(sm. corner crease)	84 VG-	75	ADDITIONAL COMICS	
ADDITIONAL COMICS		49 Mint	1.50	85 VG-	75	ADDITIONAL COMICS	
ADDITIONAL COMICS		50 Mint	1.50	86 VG-	75	ADDITIONAL COMICS	
ADDITIONAL COMICS		51 Mint	1.50	87 VG-	75	ADDITIONAL COMICS	
ADDITIONAL COMICS		52 Mint	1.50	88 VG-	75	ADDITIONAL COMICS	



Kim Yale took a break at GENcon to read the latest CBG.



Fred Rhoads, artist on the Sad Sack comic book and on "Off the Road" in CBG.



Gahan Wilson signs his CBG cartoon for Valerie Thompson at FantaCon.

Sunday, November 11th
10 am to 5 pm

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- ★ Gary Barker, "Garfield" Cartoonist!
- ★ Donald Simpson, "Megaton Man!"
- ★ Tony Isabella, "Black Lightning!"
- ★ Bob Ingersoll, "Hero Alliance!"

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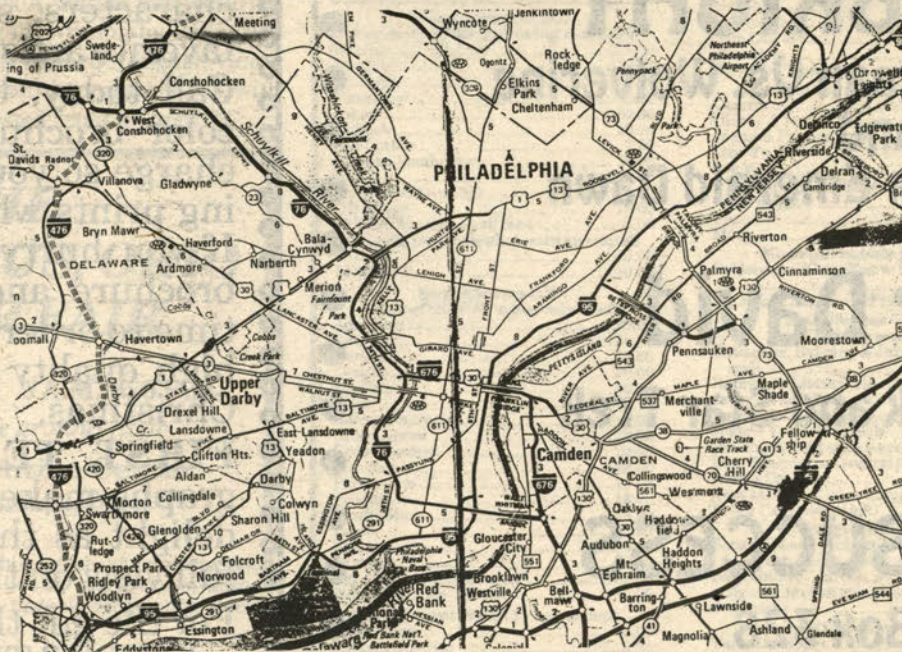


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James E. Galton, Chairman of the Board, Marvel Entertainment Group Inc.

Marvel announces executive changes

Several executive appointments at Marvel Entertainment Group Inc. have been made by William Bevins, president and chief executive officer of Andrews Group Inc., Marvel's parent company. All appointments are effective immediately.

James E. Galton, formerly president and chief executive officer, has been named chairman of the board.

Terry C. Stewart, formerly vice president of development, succeeds Galton as president and chief executive officer.

Joseph A. Calamari retains his title as executive vice president and assumes the additional title of chief executive officer of Marvel Productions, with responsibility for overseeing the company's involvement in television and feature-film production.

Barry P. Kaplan, formerly senior vice president of finance and administration, has been promoted to executive vice president of operations and development.

Robert J. Riscica joins Marvel as executive vice president of finance and administration.



Terry C. Stewart is President and Chief Executive of Marvel Entertainment Group Inc. and posed with a friend.

Credited with leading Marvel to its dominant position in comic-book publishing, Galton joined the company as president in 1975, following a term as vice president and publisher of CBS Consumer Publication Division. Under his aegis, Marvel emerged not only as the nation's largest comic-book publisher but also as a highly successful licensor of its stable of properties both here and abroad. As chairman, he will pursue a number of projects related to Marvel's expansion overseas, Bevins said.

Stewart assumes the post of

president and chief executive officer less than a year after joining Marvel with an extensive background in business development and global marketing. He is the former vice president of Maxam Corporation, Old Greenwich, Conn., a firm which advises international corporations entering the U.S. market, and the former vice president of business development for Combustion Engineering, Stamford, Conn. Described as "an avid comic-book collector," the 44-year-old Stamford resident holds

(MARVEL, Page 74)

Richmond Comic and Science Fiction Fair

Dec. 2, 1990 10 a.m. - 4 p.m.

Omni Richmond Hotel
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and
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SIX DEADLY SINS OF CEREBUS by Dave Sim - Six witty, detailed black and white plates of pen and ink drawings. Three color presentation folders, signed, numbered edition of 1,750, collector's item. Black and White (SS)\$125.00



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_____	A Study in Scarlet (Chaykin)	65.00
_____	Alice I (Brunner)	150.00
_____	Alice II (Brunner)	35.00
_____	Alpha Omega (Conrad)	20.00
_____	Art & Imagery of Robert Williams	65.00
_____	Art of Jim Fitzpatrick	20.00
_____	Art of Rowena (Morrill)	25.00
_____	Assassin of Tim (Conrad Print)	20.00
_____	Arthur Draws Sword/Stone (Hogarth Print)	30.00
_____	Boris Vallejo's WARRIOR WOMEN (Print)	125.00
_____	Beauty & Beast (Williams)	15.00
_____	Beyond Heaven & Hell (Pound)	35.00
_____	Blood Sisters (Burgard)	20.00
_____	Boris' Beauties (Vallejo)	125.00
_____	Brañ Mak Morn (Brunner)	60.00
_____	The Chimera (Russell)	60.00
_____	Cody Starbuck (Chaykin)	15.00
_____	Curse of The Ring (Russell)	20.00
_____	Dark Suns of Gruaga (Nino)	20.00
_____	Delicate Embrace (Bryant)	15.00
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_____	Dragons II (Dowling)	15.00
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_____	Dragon Slayers (Stout)	30.00
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_____	Erotic Visions (Braley)	15.00
_____	Education of Arthur (Hogarth Print)	30.00
_____	Fantastic Females (Corben)	25.00
_____	Wendy Pini, "Fauna" Print	20.00
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_____	Frank Cirocco "Artemis" (Print)	20.00
_____	Flesh & Fantasy (Brunner)	125.00
_____	Forgotten Beasts of Eld (Austin)	20.00
_____	Ghita (Thorne)	17.00
_____	Gods & Goddesses (Hildebrandt)	20.00
_____	Heavy Metal Cel Portfolio	150.00
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_____	Bull-Fighter by Burne Hogarth (Print)	100.00
_____	Insanity (Starlin)	75.00
_____	Kazar (Anderson)	15.00
_____	King Arthur (Hogarth)	35.00
_____	King Arthur II (Hogarth)	25.00
_____	Kubla Khan (Frazetta)	125.00
_____	Kull II (Severin)	20.00
_____	Land of Shadows (Cirocco)	50.00
_____	Men, Maiden & Myths (Redondo)	15.00
_____	Merlin (Swenson)	20.00
_____	Midnight Angels (Vallejo)	45.00
_____	Midnight Gods (Pound)	35.00
_____	Mysterious World (Suydam)	15.00
_____	Nightmares (Conrad)	15.00
_____	Night Cap (Ploog)	50.00
_____	Obsessions (Mayerik)	15.00
_____	Port of Underground Art	125.00
_____	Power & Glory (Pound)	35.00
_____	Rime of the Ancient Mariner (Irons)	25.00
_____	Robin Hood (Chaykin)	20.00
_____	Scenes from the Magic Planet (Corben)	50.00
_____	Seasons of Wizardry (Lundgren)	20.00
_____	Seven Dreams of Sinbad (Cirocco)	20.00
_____	Six Deadly Sins of Cerebus (Sim)	125.00
_____	Spirit (Eisner)	125.00
_____	Starslayer (Grell)	75.00
_____	Strange (Rogers)	20.00
_____	Stormbringer (Brunner)	35.00
_____	Wizards & Warrior Women (Thorne)	20.00
_____	Unicorns (Dowling)	75.00
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_____	Vampyres I (Sienkiewicz)	25.00
_____	Vampyres II (Sienkiewicz)	20.00
_____	Strength of Man	45.00
_____	Strength of Man Deluxe	150.00
_____	Castle Guard, Ken Macklin, Print	15.00
_____	Dragon Tales, Ken Macklin, Print	15.00
_____	Woman of the Ages (Frazetta)	200.00

Sub-Total	\$
CA Residents add 7.25% sales tax	\$
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November 2, 1990

To: Portfolio and Print Customers
From: Steve Schanes
Dealers rates available upon request.

I hope you find the items you are looking for. If you have a specific need not listed, let me know.

I have many portfolios and prints in such small quantities that I could not list all of them in this catalog.

One last note. In order to facilitate prompt orders I am offering the following items at Super Savings if ordered by December 1, 1991.

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STRENGTH OF MAN: Regular Price \$45.00 NOW \$40.00

BULL-FIGHTER: Regular Price \$100.00 NOW \$80.00

ALPHA OMEGA: Regular Price \$20.00 NOW \$15.00

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MARVEL

(From Page 72)

a JD from Cornell University Law School and an MBA from Cornell University, as well as a BS in industrial engineering and a BA in education from Rutgers University.

Calamari, who continues as the head of Marvel's licensing division while assuming his new role as chief executive officer of Marvel Productions, joined Marvel as vice president of business affairs in 1982 from his post as vice president and general counsel of Cadence Industries Corporation, West Caldwell, N.J., then Marvel's parent firm. A graduate of Fordham University, where he earned a BS and JD, Calamari retains the title of executive vice president, which he acquired in 1985.

Kaplan began his career at Touche Ross & Co. before joining Cadence Industries Corporation in 1971. In 1974 he joined Marvel as chief accounting officer and was promoted to senior vice president of finance and administration in 1985. Kaplan's new responsibilities as executive vice president of operations and development include Marvel Comics Ltd., Marvel's publishing company in Great Britain.

Riscica joins Marvel from MacAndrews & Forbes Group Inc., where his most recent post was assistant vice president of special projects. Other former positions include director of corporate accounting at Revlon Inc. and manager at Arthur Andersen & Co.

Marvel said it "sells more than 100 million comic books annually and is engaged in merchandise licensing and television and feature film production."

An agreement has been reached between Chessex and Capital City Distribution Inc. that will allow Capital to distribute the Chessex line of gaming accessories. The line includes figure cases, Battlemats, dice, Dragonskin book covers, and a wide variety of similar products.

With the agreement, and via Chessex, Capital City will also be able to make Columbia Games available to customers for the first time.

The Chessex line of gaming accessories has previously only been available through two other U.S. game distributors.

Capital Game Buyer John Danovich said, "This is a great breakthrough for us. We've been looking enviously at the distributors who were offering the Chessex line for some time and we're excited that we will now be selling it. The quality of the line is unmatched, and it will be a real pleasure to make it available to our customers."

When asked when the products would be available, Danovich answered, "We will bring the products into stock by first making them available through GBM and Orderpak over the next several months and then keeping the items available for reorder as premium speciality items. This means the line will be stocked in depth and available for reorder into the foreseeable future. We think that these products will be solid, consistent sellers for our customers and we know they will appeal to a wide variety of gamers."

For those unfamiliar with the Chessex line, Capital offered an

overview. Included in parenthesis is the cover date of the GBM and Orderpak in which the items will be featured.

Figure cases (January)

Chessex makes cases for storing and transporting painted miniatures. Made from polypropylene, these 17.5" x 7.5" boxes feature "strong, durable hinges and latches to prevent accidental openings." There are three styles of foam inserts to the boxes that allow for different sizes of miniatures to be carried. Each of the boxes comes labeled and shrink-wrapped and is priced at \$22.

Standard: For standard 25mm fantasy and SF figures. This case holds 80 standard-size figures. It's also the perfect size to hold an entire Space Marine set.

Large: For slightly larger figures like cavalry, Ral Partha's Battletech Mechs, and oversized 25mm miniatures: monsters, Space Marines, and Gene-stealers.

Very Large: For those big figs that never seem to have enough room. This case has 40 1 1/2" deep spaces which can be enlarged to form custom holding spaces for dragons, vehicles, large mounted miniatures, etc.

Game Mats

Chessex manufactures vinyl game mats to use as a playing surface for role-playing and some board games. The game master draws on the mat to create the game setting. The players then move their miniatures on the mat to show their characters' movements within the setting. Meanwhile, the game master is moving characters' adversaries the same way.

Battlemats (January): 23 1/2 x 26" for use on a table. Battlemats come in six styles: 21mm (5/6") squares, 25.4mm (1") squares, 16mm numbered hex with LOS (line of sight) dots, 21mm (5/6") hex, 25.4mm (1") hex, and 25.4mm (1") numbered with LOS dots. Battlemats cost \$10.

Megamats (February): Megamats are 34.5" x 48" and are best used on a really large table or on the floor. Megamats come in ten styles: 21mm (5/6") squares, 25.4mm (1") squares, 1/4" squares with 1" marking lines, 16mm numbered hexes, 21mm (5/6") hexes, 25mm (1") hexes, 25.4mm (1") numbered hexes, 1" hexes blue, 1" squares blue, and 1" hexes numbered. The blue mats are for naval and air games. Megamats retail for \$23.

Crystal Mats (March): Crystal mats are clear vinyl that can be laid over a map or graphic so that a game can be played without damage to the original. These are especially useful for board games with paper maps; a Crystalmat will add years to the life expectancy of this type of map. Crystalmat sizes and styles will be announced later.

Game Mat Markers (January): Game mat markers are water soluble and allow gamers to draw on mats and later wipe the mat clean with a damp cloth. A four-color pen set (\$5.29) and a single black pen (\$1.29) will be offered.

Game Mat Display (January): Capital will offer shops an in-store display dump with 42 mats. Two or three different

varieties of assortments will be made available, and an empty display for retailers who'd like to make up their own assortment will also be offered.

Dragonskins (March)

Dragonskins are vinyl covers used for protecting expensive rule books that see much use in gaming. They are sized to fit popular titles, such as AD&D 2nd Edition hardcovers from TSR, Mayfair's *Chill*, and Palladium's line of large perfect-bound books including *Rifts*. Dragonskins come in more than 15 styles and will also be sold in an assortment.

Columbia Games

Harn (December, February): Capital calls this "one of the most complete role-playing settings ever." Usable with any fantasy system, *Harn* includes world maps, city books, kingdom modules, adventures, and sourcebooks. There is also a *Harn* role-playing game. Capital said, "The quality of the entire *Harn* line is top, top notch. Featuring beautiful graphics and well-thought-out settings, the *Harn* system has sold well, because it is engaging to read, as well as to play."

Historical Games: Columbia has also produced four historical board games. The typical Columbia game is a two-player, blind game. The counters are mounted on wooden blocks that are moved around the board. Players only know the number of units an opponent has in a given area, not the exact strength of the units. This makes for a game where bluffing and a poker face are essential to reaching victory.

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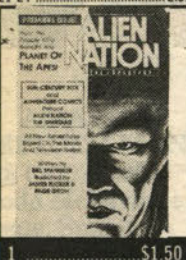


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CBG Fan Awards: 8 years of favorites

Favorite Comic-Book Story

1989: "A Lonely Place of Dying" in *Batman* #440-442, *The New Titans* #60-61 by Marv Wolfman, George Perez, Jim Aparo, Mike DeCarlo, and Bob McLeod
 1988: "A Death in the Family" in *Batman* #426-429
 1987: *Watchmen*
 1986: *Batman: The Dark Knight Returns* #1-4 by Frank Miller, Klaus Janson, and Lynn Varley
 1985: "Beyond the Silent Night" (*Crisis on Infinite Earths* #7) by Marv Wolfman and George Perez
 1984: "The Judas Contract" (*Tales of the Teen Titans* #42-44, *Annual* #3) by Marv Wolfman and George Perez
 1983: (tie) "Doom!" by Walter Simonson (*Thor* #337) and "Hard Times" by Howard Chaykin (*American Flagg!* #1-3)
 1982: "Last Hand" by Frank Miller in *Daredevil* #181

Favorite Comic Book

1989: *The Uncanny X-Men*
 1988: *The Uncanny X-Men*
 1987: *Justice League International*
 1986: *Swamp Thing*
 1985: *Swamp Thing*
 1984: *X-Men*
 1983: *American Flagg!*
 1982: *X-Men*

Favorite Limited Series

1989: *Hawkworld*
 1988: *Batman: The Cult*
 1987: *Watchmen*
 1986: *Batman: The Dark Knight Returns*
 1985: *Crisis on Infinite Earths*

Favorite Original Graphic Novel or Album

1989: *Batman: Arkham Asylum* by Grant Morrison and Dave McKean
 1988: *Batman: The Killing Joke*
 1987: *Batman: Son of the Demon*
 1986: *Daredevil: Love and War (Marvel Graphic Novel)* by Frank Miller and Bill Sienkiewicz
 1985 (actually, "Book"): *Comic Book Price Guide* #15 by Robert M. Overstreet
 1984 (actually, "Book"): *Dazzler: The Movie* by Jim Shooter, Frank Springer, and Vince Colletta (*Marvel Graphic Novel* #12)

Favorite Reprint Graphic Novel or Album

1989: *X-Men: Days of Future Past*
 1988: *Batman: Year One*
 1987: *Watchmen*

Favorite Editor

1989: Dennis O'Neil
 1988: Dennis O'Neil
 1987: Mark Gruenwald
 1986: Denny O'Neil
 1985: Marv Wolfman
 1984: Jim Shooter
 1983: Mike Gold
 1982: (tie) Allen Milgrom and Len Wein

Favorite Penciller

1989: Todd McFarlane
 1988: Todd McFarlane
 1987: George Perez
 1986: John Byrne

Favorite Inker

1989: Terry Austin
 1988: Terry Austin
 1987: Terry Austin
 1986: Terry Austin

Favorite Colorist

1989: Glynis Oliver
 1988: Glynis Oliver
 1987: Glynis Oliver
 1986: Lynn Varley

Favorite Letterer

1989: Rick Parker
 1988: Tom Orzechowski
 1987: John Costanza
 1986: John Costanza

Favorite Cover Artist

1989: Todd McFarlane
 1988: Todd McFarlane
 1987: George Perez
 1986: George Perez
 1985: George Perez

(AWARDS, Page 79)

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Zone offers 'Tex Benson' #3 and 'Criswell Predicts' T-shirt

Ray Zone has announced January release for *Tex Benson* #3 by artist and writer Chuck Roblin. Zone said, "*Tex Benson* is a witty and sexy science-fiction comic-book adventure in black-and-white featuring the lovely devil-child character Zori in her many guises interacting with the stoic title character."

"I really love this book," Zone said. "It's a very delicate work in

a classic vein and it's rendered with terrific art." *Tex Benson* #3 will have 24 black-and-white pages plus a four-color cover and will have a \$2.95 retail price. Zone has provided a a color 3-D

back cover.

The second January release from The 3-D Zone is a black-and-white "Criswell Predicts" T-shirt with art by Byron Werner. The T-shirt depicts a Criswell prediction of flying saucers on the White House lawn occurring in May 1991. The "Criswell Predicts" T-shirt comes in 100% cotton and retails for \$12.

The final 3-D Zone offering for January is a resolicitation of *Tex Benson* #1, which retails for \$2.50. It has 24 black-and-white pages, full-color cover, and a 3-D back cover by Zone.

Flashback: 10 years ago
Long-time *Mad* magazine art director John Putnam dies Nov. 30, 1980, at 69.

—Greg W. Myers

AWARDS

(From Page 78)

- Favorite Writer**
- 1989: Chris Claremont
 - 1988: Chris Claremont
 - 1987: Alan Moore
 - 1986: Alan Moore
 - 1985: Alan Moore
 - 1984: Chris Claremont
 - 1983: (tie) Chris Claremont and Dave Sim
 - 1982: Frank Miller

- Favorite Character**
- 1989: Spider-Man
 - 1988: Batman
 - 1987: Batman
 - 1986: Batman
 - 1985: Batman
 - 1984: Wolverine
 - 1983: (tie) Batman, Cerebus, and Reuben Flagg
 - 1982: Wolverine

- Favorite Publication about Comics**
- 1989: *Marvel Age*
 - 1988: *Marvel Age*
 - 1987: *Amazing Heroes*
 - 1986: *Amazing Heroes*
 - 1985: *Amazing Heroes*
 - 1984: *Amazing Heroes*
 - 1983: *The Comic Reader*
 - 1982: *The Comic Reader*

- Favorite Direct-Sale Title**
- 1987: *The Question*
 - 1986: *Watchmen*

- 1985: *The New Teen Titans*
- 1984: *New Teen Titans*

- Favorite Artist**
- 1985: George Perez
 - 1984: John Byrne
 - 1983: George Perez
 - 1982: Frank Miller

- Favorite Cover**
- 1984: *New Teen Titans* #1
 - 1983: *Thor* #337
 - 1982: *Wolverine* #1

- Favorite Supporting Character**
- 1984: Raul the Cat

- Favorite Writer about Comics**
- 1984: R.A. Jones
 - 1983: Elizabeth Slaughter
 - 1982: Cat Yronwode

- Favorite Fan Artist**
- 1984: Fred Hembeck
 - 1983: Fred Hembeck
 - 1982: Fred Hembeck

- Results**
- 1989: August 3, 1990
 - 1988: July 14, 1989
 - 1987: May 13, 1988
 - 1986: April 7, 1987
 - 1985: August 1, 1986
 - 1984: May 18, 1985
 - 1983: April 27, 1984
 - 1982: June 17, 1983

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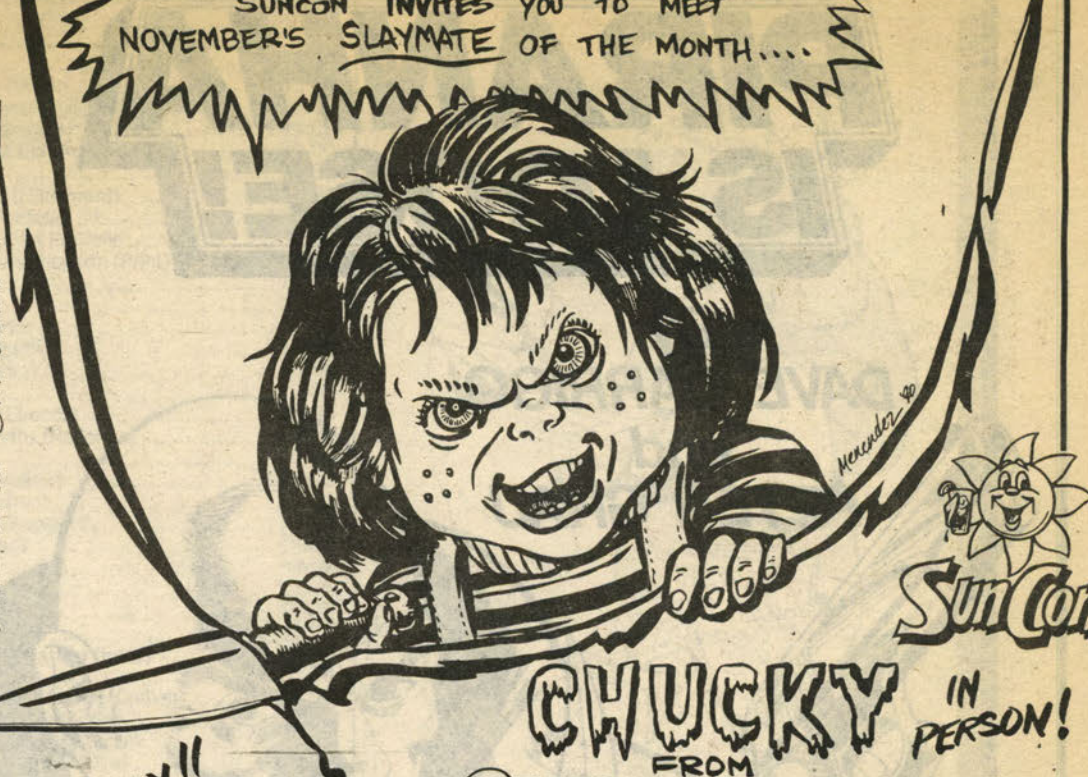
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Adventure	48	1,200	2,000	3,200	5,000
All-American	16	2,900	5,000	7,000	12,000
All-American	19	900	1,500	2,300	3,200
All-Flash	1	650	1,350	2,100	3,000
Amazing Fantasy	15	750	1,500	3,000	4,000
Arrow	1	300	500	1,000	1,400
Batman	1	6,100	10,500	13,000	21,000
Captain America	1	2,800	5,200	8,000	11,250
Comic Cavalcade	1	500	950	1,500	2,200
Daring Mystery	1	800	1,200	2,000	3,200
Detective	1	6,200	11,000	14,000	25,000
Detective	27	11,000	22,000	40,000	70,000
Fantastic Four	5	200	400	600	800
Flash Comics	1	2,200	4,100	5,500	9,000
Flash Comics	137	25	45	75	135
Green lantern	1	1,150	1,950	2,800	4,500
More Fun	55	1,000	1,500	2,300	3,200
Our Army at War	81	75	150	250	400
Spider-Man	14	200	300	425	675
Strange Tales	110	-	125	225	425
Strange Tales	Ann. 2	60	125	200	325

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Dark Horse to publish Eddie Campbell's 'Deadface'

Marketing Director Bob Schreck announced that Dark Horse Comics will publish a 200-page graphic album collecting Eddie Campbell's *Deadface*. Creator, writer, and artist Campbell and his collaborator Ed Hillyer have reworked much of the original art for this collection, titled *Deadface: Immortality Isn't Forever*.

"This is the perfect format in which to present Eddie's wonderful stories," said the album's editor, Diana Schutz, "and having been an avid reader of his for quite some time now it's a real pleasure to be working with Eddie on this project."

The graphic novel re-presents, in an 8½x11" package, the eight issues of Eddie Campbell's *Deadface*, originally published

by Britain's Harrier Comics. The story involves Bacchus, god of wine and revelry, The Eyeball Kid, and other strange characters from Greek mythology, including Joe Theseus, the only man to possess the secret of eternal youth. The Eyeball Kid has it in for Joe, Joe has it in for Bacchus, and Bacchus just wants to get drunk most of the time. The Harrier issues are extremely hard to find in the United States; they had low print runs and spotty distribution in North America.

In an interview with the British publication *Fantasy Advertiser*, Neil Gaiman, writer of *Sandman* from DC Comics, said, "Eddie Campbell, I think, is a genius. Things like just the framing sequence in the latest

Deadface, 'Still Life' — 'I'm a table, I'm a door-handle, I'm a pen, I'm the Stygian Leech.' Oh, it's beautiful."

This collection is a precursor to a new *Deadface* series by Campbell, which Dark Horse will publish in 1991. Dark Horse's *Deadface: Immortality Isn't Forever* graphic album also features new painted front and back covers by Campbell. The material is intended for adults, retailers should be aware that this book includes some harsh language and nudity. *Deadface: Immortality Isn't Forever* will have a cover price of \$14.95 (\$17.95 in Canada) and is to ship in November.

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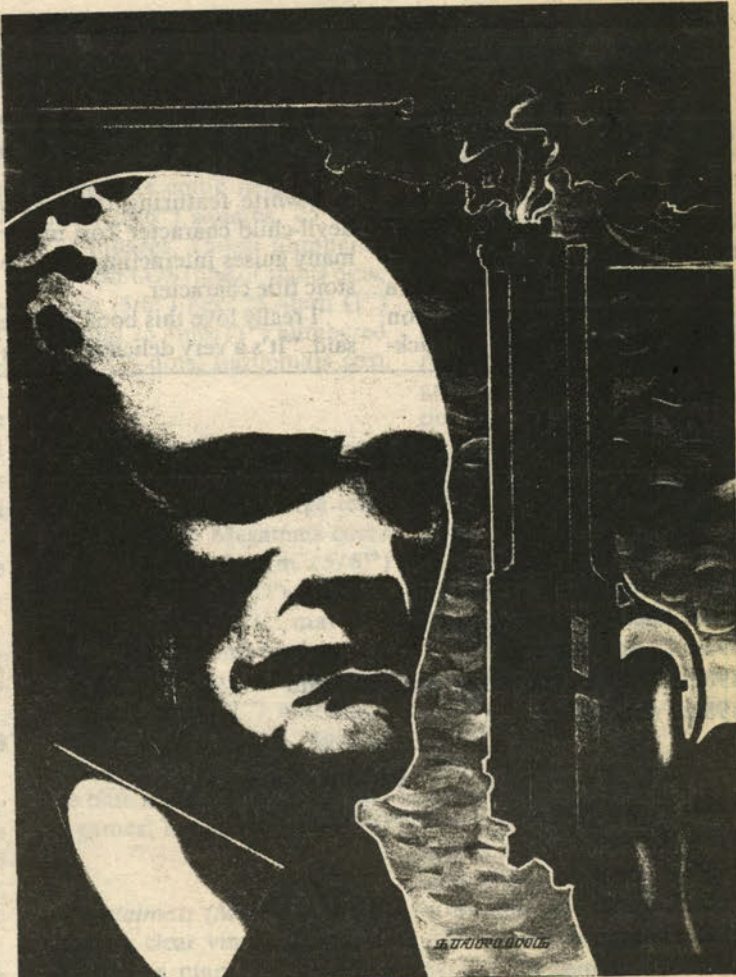
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PETER GRAU



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Alien Nation: A Breed Apart

Following Eternity's *Alien Nation: The Spartans*, Publisher Dave Olbrich has announced that plans have been completed to introduce another series based on the 20th Century-Fox movie and television series. Entitled *Alien Nation: A Breed Apart*, the first issue of this four part mini-series will be on sale in November.

"We couldn't have asked for our first *Alien Nation* series to do any better," said Olbrich. The series, the second of at least four different mini-series based on the *Alien Nation* concept, features a different cast, setting, storyline, and creative team from *Alien Nation: The Spartans*.

Written by Steven Phillip Jones, pencilled by Stan Timmons, and inked by Jimmy Palmiotti, the goal of *Alien Nation: A Breed Apart* is to come as close as possible to the quality of the TV series.

"I was very impressed with the television series and I want to capture the same spirit," said Jones.

The story centers on Newcomer Detective Log b'Omen and his attempt to find and bring to justice the power behind a hired hit that landed his human partner, Wayne Hadenfeldt, in the hospital.

"Log b'Omen is an intelligent and sensitive Newcomer whose loyalty to his job and partner

runs deep," said Jones. Never having had a family of his own, the thought of losing Hadenfeldt and the closeness he shares with the Hadenfeldt family compels b'Omen to continue his search for the culprits, even if it means coming up against the ruthless CEO of the West Coast's largest and most efficient criminal cartel — Friar Kaddish.

"Kaddish is not a typical bad guy," Jones said. "He's come to this country to succeed and he'll do anything to do it. He's not malicious; he's not evil; he's just determined. He's a twisted version of the American Dream."

"Anybody who's determined to succeed but doesn't care about the cost to other people, that, to me, is a villain of the worst kind."

Eternity has plans for other *Alien Nation* mini-series. On the schedule are *Alien Nation: The Skin Trade* by Lowell Cunningham and Leonard Kirk and *Alien Nation: The First Comers* by Martin Powell and Tim Eldred.

Alien Nation: A Breed Apart #1 will have a cover painting by Jeff Starling.

Flashback: 20 years ago

DC Comics Editor Mort Weisinger's final issue of *Superman*, #231, is published with a November 1970 date.

—Greg W. Myers

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• Word comes from one of my Well-Trained Spies, currently vacationing in the bayou, that production will start shortly on four more half-hours of an animated *Swamp Thing*, to join the one already produced to create a five-part mini-series to be released next year to correspond with Kenner's Swampy toy-line.

• Production's also going to be starting (by the time you read

this) on two other animated projects: 26 half-hours of *Prince Valiant* for the Family Channel and 13 half-hours of *Rug Rats* from Klasky-Csupo, producers of the just-won-an-E Emmy-for-Outstanding-Animated-Program *Simpsons*. More info on both later, as usual.

• Also upcoming is a planned *Chunky A Show*, featuring Arsenio Hall's fat rapper, from

one of two possible studios.

• Not to mention (though I will) CBS's plan to produce a live-action pilot based on *Double Dragon* (first announced as an animated project here) and ABC's six-hour order of DC's *Human Target*. Looking forward to the show (I liked the pilot) though I note that this seemingly comes at the expense of another midseason replacement show ABC had ordered, the now dead-as-a doornail *Tag Team*, which Disney would have produced featuring Jesse "The Body" Ventura and Rowdy Roddy Piper as wrestlers who became cops. Oh, well.

• Apparently none other than Big Boy himself, Al Pacino, is slated to trade in his prosthetics for a scarf and cloak and answer the question: "Who knows what evil lurks in the hearts of men?" *De Shadow* do.

• The first week's Saturday-morning ratings are in and ABC's still leading, with the top

morning shows being *Slimer!*, *Beetlejuice*, *New Kids on the Block* and *Bugs/Tweety*.

• As if competing against the other three networks weren't enough of a problem, the Fox Children's Network has had to deal with, among other things, an earthquake in the Phillipines and a typhoon in Taiwan which have added extra delays to getting their shows out.

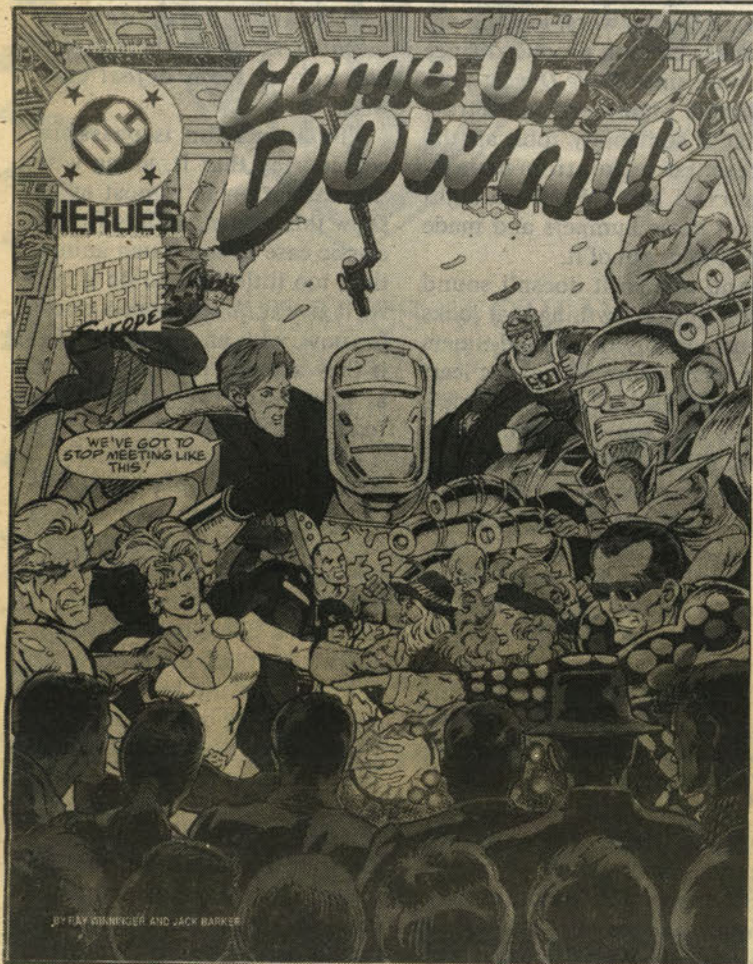
• Phyllis Tucker Vinson, former NBC Saturday-morning head, is now moving into independent producership. What's one of her first projects? An animated project, with Bill Cosby as story editor, entitled *Wee People*. But wasn't this a concept I told you I rejected using for this column 'cause I thought it was too far-fetched? Some days I just can't win.

• Neither can a certain producer friend of mine, who recently told me of a dilemma he's currently dealing with. He's produced two different ani-

ated series on a competing network. So what's his problem, you ask? His two sons won't watch his shows — they're fans of ABC's *Beetlejuice* instead! I can just see it in his house now: "All right, you boys! You do your homework or else — I make you watch *my* show!" (Boy, am I gonna catch it now.)

• In one of the more imaginative scheduling moves we've seen 'round L.A. lately, our Fox station, KTTV, is now running the original prime-time adult 'toon, *Rocky and His Friends* at 11 p.m.

Well, folk, the most important day of the year (after our birthdays, wedding anniversaries, Guy Fawkes Day, and the days we get our paychecks), Saturday Morning Premiere Day, has come and gone and once again, 'tis time for your humble reporter person to put on his guise as *Reviewer Male* and plow (ANIMATION, Page 82)



Come on Down! game features JLE

Come on Down! is an adventure game featuring Justice League Europe. The 32-page adventure for four to six characters has been released by Mayfair Games. Players become embroiled in detective work, travel across the cosmos, and participation in "the wildest game show in the universe."

Come on Down! includes Captain Atom, Animal Man, Elongated Man, Flash, Metamorpho, Power Girl, and Rocket Red. Wonder Woman and other members of Justice League

International can also be added.

The game is a sequel to *Exposed!*, the JLI adventure featured in the DC Heroes role-playing-game second edition, but also can be played on its own. Come on Down! is the first new full-length adventure designed specifically for use with the second-edition game.

Written by Ray Winninger and Jack A. Barker and featuring a cover illustration by Paris Cullins and Romeo Tanghal, Come on Down! is product #248 with a suggested retail price of \$7.



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ANIMATION

(From Page 81)

through the largest number of new shows in recent memory, or at least in the six years this pup's been around.

You know the drill: I award a certain number of whatever objects tickle my fancy to the show I score. This time though, a couple differences: Every show will start with five of the particular scoring point and the less of this point left, the better show. And what will that point be? Oh, how about — a *stopped clock*! Yeah, that's the ticket! Let's boogie!

• *Little Rosey* (Nelvana, ABC): First, lemme qualify this by saying that Roseanne Barr is as talented to me as a bar of Ivory Soap (at least the soap knows enough not to sing!). Having said that, you can probably guess my opinion of this show and you're right, but not for the reason you'd think.

My main peeve with the show

(aside from the pedestrian scripting and animation) is *Little Rosey's* personality — she has none. What I mean is that, if they didn't say this is "Roseanne as a kid" you wouldn't know it by the way she acts in the show. There are other obnoxious characters on Saturday-morning TV (one upcoming review features one whom I consider a real toad) and the producers should have worked more of her loud abrasiveness into this one.

Note I haven't dealt with the show's premise yet. That I'm saving for the next show on my list. This show gets the full five stopped clock treatment.

• *Bobby's World* (Film Roman, Fox): With the exception of his wonderful work in *St. Elsewhere*, I've never been that fond of Howie Mandel either. Add that to the premise that both this series and the previous one share (explorations of youthful versions of adult imaginations of which no attempt has been as

successful in my mind as *Muppet Babies*) and this show has two strikes on the Big "D" playing field already.

Well, they came up to bat and hit a home run 'cause I was really impressed with *Bobby's World*. It was cute, funny, with more throwaway jokes than any show this season except one which I'll review later in this column. If *Rosey* had even half of this show's wit, it'd be a halfwit. (I know — old joke). Well, there are enough new ones in this series to truly make it worthwhile. Give it only one stopped clock (yep, as good as this show is, there are a few I like more).

• One of them being *Tiny Toon Adventures* if the opener shown on CBS is any indication (the show is usually syndicated and produced by Warners and Amblin).

Since most of the creative talent toiled on the late, lamented Bakshi *Mighty Mouse* series, throwaway gags, both visual and

verbal, are abundant. Three of my faves: the hand signs on the Moon, the battle of the dueling Warners logos (the old one gets my betting money), and Plucky Duck's transformation into an old Batman villain. The new kids are lively and show plenty of room for potential growth, the animation is Bakshi-esque with more money.

Would that Disney could do a show like this; one of my Well-Trained Spies tells me that indeed that's what the upcoming *Darkwing Duck* will be. It'll haveta go some to top this one, however (and I'm looking forward to the one where Batman makes a guest appearance). This one gets my highest honor: a *fixed* clock (meanin' there ain't nothin' wrong with this baby, bubba!).

• *Zazoo U.* (Film Roman, Fox), on the other hand, gets the Rude Dog "Boy, Is This Ugly" Award for the worst-looking-on-purpose cartoon produced since — well, since *Rude Dog*. It's my ultimate nightmare come true: what if somebody took all the wretched animation usually reserved for "We'll be right back" show bumpers and made a half-hour out of it.

And just so it doesn't sound like I miss everything that looks weird, do any of you old-timers out there (those who are at least 30) remember an animated series that appeared in the early '70s titled *Tomfoolery*? It featured a number of unusual-looking characters, among them the Fastidious Fish, the Yongie-Bongie Bo, the Scurrilous Snake, and the Umbragious Umbrella-Maker, looked every bit as weird as the characters in *Zazoo U.*, but had the wit and style that this series lacks. This one gets five stopped clocks only 'cause it's the worst grade I can give.

• The next three shows I group together 'cause they're all horrendous and they're all a mystery to me. The trio: *Barnyard Commandoes*, *Pretty Piggies* (Murakami-Wolf-Swenson, syndicated), and *Piggsburg Pigs*, (formerly *PigOut*, Ruby-Spears Fox).

Lest anyone out there believe I'm not impartial when it comes to reviewing this stuff: I currently toil for the former studio and worked on *Pretty Piggies*, and I still think the shows stink to hog heaven.

In a nutshell, *Commandoes* is Pigs at War, *Piggies* is Pigs at Peace, and *Piggsburg* is Pigs at Party. Can anyone explain the appeal of pigs to me? Give 'em each five stopped clocks.

• *Garfield and Friends* — hmm, no big cat this week. No big loss.

• *Teenage Mutant Ninja Turtles* (CBS, Murakami-Wolf-Swenson): If I can criticize a

show that I've worked on, I can certainly compliment one I've worked on. *Turtles*, after 100 episodes, still has enough wise-guy humor and throwaway dialogue to appeal to the adult in me.

It's also one of the better animated shows this season and, unless there's a massive case of Turtle backlash, seems doomed to a several-year run on the network. We should all be so doomed. One stopped clock, well deserved.

• *The Wizard of Oz* (DIC/Turner, ABC): This series picks up from the classic movie, as Dorothy and her pals (and Toto, too) conduct a weekly search for the Wizard and battle the Wicked Witch.

It shows how lucky the good guys were to beat the witch in the first place, 'cause a wimpier bunch of heroes never were. Fortunately, Dorothy's ruby slippers (can you say *deus ex machina*, kids?) are there to save our heroes from defeat each week.

The animation is passable, considering that it, along with the animation in almost every show this season, suffers from a classic case of too much animation, too little time to do it. So, we'll give it three stopped clocks for now, with an upgrade to two if they actually find the Wizard at the end of the yellow brick road — er, series.

• *New Kids on the Block* (DIC, ABC): One of DIC's head honchos was quoted as saying about this series: "We're not trying to do *Josie and the Pussycats* here." Which is true. *Josie* was a funny, fast-paced comedy with strong characters that, even 20 years later, makes me laugh, not to mention being one of my major influences.

New Kids is not only none of these but, due to its annoying misuse of neon color bars, changing graphics sizes, and ill-suited live-action cuts, wins the Big "D" Most Annoying Animated Series Award. Watching this show reminds me of the time when DC filled in the borders of its comics' pages with annoying colors, only to cease this assault on our kid senses a few months later. Don't think we'll be so lucky this time — which kinda makes me glad I'm not a kid, new or otherwise.

Just out of curiosity, what happens when these guys reach their mid-twenties? Will they still be *New Kids*? How about *Old Kids*? How about I just give the show four stopped clocks and move on?

• Just as 25 years ago the Beatles begat The Monkees, so those pesky *New Kids* begat *The Guys Next Door*, one of several new live-action series on NBC by (ANIMATION, Page 83)

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ANIMATION

(From Page 82)

NBC. All I have to say is, if the *New Monkees* of several years ago were this good, they'd still be on the air. This show is fast-paced and funnier than most prime-time stuff (in fact, due to its high demographics, NBC is considering a prime-time move for the series).

It's also the only series featuring a pig that I like, that being Boogie the Dancing Pig, the star of the series of the Guys replace with their show, which features such mirth-provokers as Stunt Family, Fashion Police, and Karate Kidder.

This show is too good for Saturday a.m., which is why I hope it stays there; other so-called "adult" shows, not to mention those New Kids, could take some lessons. A boogiein' fixed clock to them!

• *Tom and Jerry Kids* (Hanna-Barbara/Turner, Fox) features easily the best Tom and Jerry attempt since the late '50s, but it's *Droopy* and *Dripple* that's the

real surprise — one of the best things H&B has ever done. Considering how hard the Droopy character can be to pull off, the fact that H&B does so well tells me that there's life in the ol' place left. *One* stopped clock to them.

• However, for every decent show H&B does, there's a *Grave-dale High* (H&B/NBC, NBC) to knock 'em back several spaces. One of my Well-Trained Spies, Ghostbustin' division, told me how, when they made Rick Moranis' "Louis" a character in ABC's *Ghostbusters* last season, they created a character whom nobody liked but Rick. And that design was Disneyesque compared to what Rick looks like in this show.

All the gags in here were better done by Filmation's *Groovie Goolies* 20 years ago so, one five-stopped-clocks grade later, we move on to — another entrant in the "can we do it better 20 years later?" sweepstakes.

• *Kid 'n Play* (Marvel/Saban, NBC), according to then-NBC children's head Phyllis Tucker

Vinson, aspired to be "a *Fat Albert* for the '90s." Well, I knew *Fat Albert*, he was a friend of mine and *K&P*, you are no *Fat Albert*.

I'm no fan of rap music either (cept for MC Hammer), but one thing I will say about this show: In a season of not only lackluster animation but lackluster music, the theme for this series keeps boppin' in my head and won't get out. I wish the rest of the show were this compelling but I'll give it *three* stopped clocks for effort (plus the "Oh Ah Oh Ah Ey" Award for best theme.)

• The Police Academy "They Gave This a Series?" Award goes to Marvel's other network entrant: *Attack of the Killer Tomatoes* (Fox), which tries to be hip and succeeds like it broke its hip. *Five* stopped clocks and a shipment of malathion to this one.

The Be Careful What You Wish For Award goes to Fox's *Peter Pan* and the *Pirates*, pro-

duced by and running on Fox and "based on the J.M. Barrie novel *Peter and Wendy*," an origin that very few series emphasize as much as this one, for obvious reasons. (All together now: D-I-S, see you real soon, N-E-Y — Why? We might sue ya.)

The "Be Careful" part of this refers to the statement I made about a few more good obnoxious characters on Saturday TV. Well, this Peter fits the grade all right — in the opening episode he comes off as the most selfish, loutish lead character I've seen in a cartoon for kids in quite some time. By the end of the episode I was actually rooting for the villain.

The animation, by TMS, is top-notch as usual, but they're only doing 15 of the show's 65 half-hours. With all the problems this show has had, the fact that this show's on the air at all is something for Fox to celebrate. Now let's see how it does — and whether it'll get the Hoo!

(Captain, that is). *Two* stopped clocks for now.

• Finally, the Can't Believe I'm Saying This Award goes to the most impressive show I've seen this season: Disney's *Tale Spin*. This show had more things against it with me than any other one on my review list: I hated *The Jungle Book* from which the lead character sprung; Disney's comedy-adventure concepts usually lack both to me; and, last but not least, friends of mine in the biz told me how the show was basically one long series of talking-head scenes.

Well, after seeing the pilot episode of this series about Baloo the pilot, I was more impressed than I had been with anything else I'd seen this season.

On a strictly animation basis, the animation (from Dis France) blows everything else out of the water, (as usual), but this time the script and characters held up too (especially Shere Khan, now (ANIMATION, Page 84)



Stars of CBG's *20 Nude Dancers 20* are Jeannie, Brigham, and Mark Martin.

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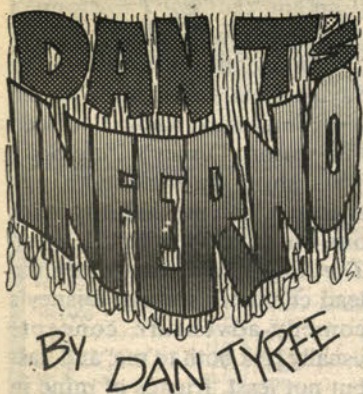
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This is an open letter to the aspiring writers and artists who are going through those turbulent teen years and need to hear a "hang in there."

Your detractors are *partially* right: Junior high and high school will zoom by, so try to be well-balanced. Do your homework, attend some football games, date, have friends outside the comics hobby.

On the other hand:

Don't let peer pressure make

you feel guilty about practicing your drawing and writing instead of spending all your time on "normal" teen obsessions.

Substance abuse, of course is a no-no. If you're hoping to share flights of fantasy with the public, you first need a solid foundation in reality.

Being a jock can be an honorable pastime, but a student has at least as good a chance of becoming a comics professional as of joining the NFL or NBA. And comics skills remain long after the ol' knees give out. (For that matter, I've seen no federal law saying that sports-statistics freaks have any more right to breathe the air than do comics-trivia buffs.)

Sure, drag-racing can make you feel like a big man, but risking your neck and your drawing hand (and building a police record) in one dinky town is "proving nothing to nobody." (There's a fine line between courage and stupidity, anyway.) But with

comics you can impress hundreds of thousands of people worldwide with something that not just anybody can do.

A lot of teens are obsessed with "scoring" (or *claiming* to score) with as many girls as possible. But comics afford a way to build up your own reputation without tearing down someone else's — and without causing a penicillin shortage.

Writing and drawing offer a never-ending chance to hone your skills and surprise yourself. By the time your classmates have driven around Dairy Queen for the 400th time on a Friday night, *their* talents have probably peaked.

Hanging out at the mall for endless hours has its allure, but a comics person has something tangible to show for every hour he devotes to his craft.

Your peers who organize tough-guy gangs to terrorize other students (while counting down the days until drop-out

time) may look "cool" but they're pretty insignificant in the vast configuration of the universe and will look downright nerdy when *you're* doing something constructive and *they're* standing in the unemployment line.

By the same token, your hard-driving classmates who already have their sights set on a Wall Street job and a fleet of BMWs may look down upon comics; but the self-discipline you learn will make you extremely adaptable in the job market. And you're making a unique contribution to mankind, creating something from the soul.

Don't be fooled. Everyone from the class stud and the cheerleader on down has *someone* who ridicules him. And there's nothing that "everyone else" is doing while you're dutifully adding to your sketchbook or jotting down villain names.

Develop a healthy self-image and take a "live and let live" attitude with other people's interests. Your classmates may never *understand* you, but a

majority of them will *respect* your talents and hard work.

Don't waste a minute of your teen-age years. But that includes not wasting all the passions that make for a good script or sketch. Don't rob the world of a great talent.

We've all been there. Wouldn't the shelves at the local comics shop be rather bare if your predecessors had succumbed to teasing or temptations and abandoned their dreams?

Hang in there.



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(EVENTS, Page 85)

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Show site (city & state) _____
Date _____
Name of Show _____
Sponsor _____
Location (hotel, etc) _____
Street address _____
Hours of show _____
Admission charge _____
Number of tables and cost per table _____
Show chairman _____
Address _____
Phone _____

Mail to: Comics Buyer's Guide, Con Calendar,
700 E. State St., Iola, WI 54990

You may use a photocopy of this coupon to avoid damaging this issue of CBG



EVENTS

(From Page 84)

Convention, Airport Marina Hotel, 8601 Lincoln Blvd., Frederic Greenberg, RD 1, Box 25A, Ringoes, NJ 08551. PH: 201-788-6845.

Nov 11 CA, Riverside. Comic Book & Baseball Card Show VII, Raincross Square, Victoria-La Sierra Room, 3443 Orange St., 10am-5pm, T: 8ft., F: \$50, for 1, \$45, each add'l, A: \$2.50, under 12 \$1. Stu Grossman, PH: 714-684-8544.

Nov 11 CA, San Francisco (Burlingame). Great Eastern Comic Convention, Sheraton San Francisco Airport, 1177 Airport Blvd., Frederic Greenberg, RD 1, Box 25A, Ringoes, NJ 08551. PH: 201-788-6845.

Nov 15 CA, West Covina. Comic Book & Baseball Card Show, American Legion Hall, 330 N. Azusa Ave. (1 block north of 10 Hwy.), 5pm-10pm, T: 40-8ft., F: \$25, for 1, \$40, for 2, A: \$1. Tim Timora, 1939 Denison St., Pomona, CA 91766. PH: 714-622-1744. Robert Delgado, PH: 714-629-4501.

Nov 18 CA, Mission Hills. San Fernando Valley Comic-Con #40, Mission Hills Inn, 10621 Sepulveda Blvd. (corner of Chatsworth St. & Sepulveda Blvd.), 10am-5pm, T: 8ft., F: \$40, A: \$2. PH: 213-871-0850 or 818-363-3301.

Nov 18 CA, Fullerton. Grand Americana Comics, Sports, Movie & Paper Collectibles Show, Grissold Hotel, 1500 S. Raymond Blvd. (at 91-Riverside Frwy.), 10am-5pm, F: \$35-\$45, A: \$35, \$2, with ad, Grand Americana, 802 French, Santa Ana, CA 92701. PH: 714-835-1886.

Nov 18 CA, Ventura. Memorabilia & Collectibles Show, Fairgrounds, 10am-4pm, T: 8ft., 16ft., & 24ft., F: \$52-\$95-\$145, Alexander Klein, 1426 Santa Paul St., Santa Paula, CA 93060. PH: 805-933-3702 after 6pm.

Nov 23-25 CA, San Jose. Silicon '90 (Science Fiction & Fantasy), Red Lion Inn. Membership Rates: \$25, until Nov 1, \$30, at the door, \$15, 1 day (at the door only). Silicon '90, PO 8029, San Jose, CA 95155. PH: 408-377-3266.

Dec 1 CA, Merced. Bi-Monthly Comic Book & Baseball Card Show, American Legion Hall, 939 W. Main St., Hwy. 99, Exit "R" St., 9:30am-4pm, T: 45-8ft., F: \$40, A: \$1.50. Thomas C. Olson, PO Box 307, LeGrand, CA 95333. PH: 209-389-4850.

Dec 1 CA, San Rafael. Kingdom Comic Book Show, Holiday Inn, 1010 Northgate Dr., 10am-4pm, T: 22, F: \$40, A: \$3, \$2, under 12, under 6 free. Bob Marlen, PO 767, Larkspur, CA 94939. PH: 415-388-8893.

Dec 2 CA, Sacramento. Sac-Con 25, Scottish Rite Temple, 6151 H St., 10am-5pm, T: 100, F: \$45, A: \$3.50. Dan Houck, PO Box 221512, Sacramento, CA 95822. PH: 916-392-2467.

Feb 10 CA, Riverside. Comic Book & Baseball Card Show VII, Raincross Square, Victoria-La Sierra Room, 3443 Orange St., 10am-5pm, T: 8ft., F: \$50, for 1, \$45, each add'l, A: \$2.50, under 12 \$1. Stu Grossman, PH: 714-684-8544.

Feb 16-18 CA, San Diego. Con Fusion (SF & C), Convention & Performing Arts Center & Kingston Hotel, F: \$60, until Sept. 30, \$80, after, booths \$100, until Sept. 30, \$120, after, Memberships \$25, adults, \$16, ages 7-12 until Sept. 30, higher after, Confusion, PO Box 948374, LaJolla, CA 92037. PH: 619-491-2089.

Jul 4-7 CA, San Diego. Comic-Con 22, Convention Center & Pan Pacific Hotel (C.S.F. Japanese animation, films & gaming). Memberships, \$30, adults, \$15, ages 7-16 until March 14, \$36, adults, \$18, ages 7-16 after March 14, kids under 7 free with adult, seniors over 60 are kids rate, San Diego Comic-Con, PO Box 128458, San Diego, CA 92112. PH: 619-491-2089.

COLORADO

Nov 24-25 CO, Aurora. Apollo Comics & Cards Convention, Nat'l Guard Armory, 55 South Potomac, 10am-4:30pm, T: 60, F: \$40, A: \$1. Bill Riley, 13672-A East Alameda, Aurora, CO 80012. PH: 303-366-1946.

CONNECTICUT

Oct 21 CT, Wallingford. Comic Book & Baseball Card Show, Stillwood Inn, I-91 to Exit 13 to Rt. 5, right, 2nd bldg. on right, 9:30am-3:30pm, T: 60-8ft., F: \$60, A: 99¢. CT Exhibitors Alliance, Harold Finer, 3 April St., West Haven, CT 06516. PH: 203-933-3489. Ron Fickett, 240 Clinton Ave., New Haven, CT 06516. PH: 203-777-1275.

Oct 28 CT, Plainville. Comic Book Celebration, Holiday Inn, Exit 34 (Crooked St.) off I-84, 10am-5pm, T: 35, F: \$35, A: \$1. Daniel Michaud, PO Box 1039, Bristol, CT 06010. PH: 203-621-9859.

Nov 17-18 CT, East Hartford. Connection 14, Holiday Inn, 363 Roberts St., Sat. 10am-6pm, Sun. 10am-5pm, T: 45, F: \$85, A: \$4.50 1 day, \$8, for both days, Hal Kinney, 206 Burnside Ave., East Hartford, CT 06108. PH: 203-289-1208 afternoons or 203-742-5417.

Nov 18 CT, West Haven. Comic Book & Baseball Card Show, K of C Hall, 263 Center St. (West Haven Exit 44 to First Ave. to Center St., right 5 blocks), 9:30am-3:30pm, T: 54-8ft., F: \$60, A: 99¢. CT Exhibitors Alliance, Harold Finer, 3 April St., West Haven, CT 06516. PH: 203-933-3489. Ron Fickett, 240 Clinton Ave., New Haven, CT 06516. PH: 203-777-1275.

Nov 18 CT, Norwalk. Great Eastern Comic Convention, Holiday Inn, 789 Connecticut Ave., Frederic Greenberg, RD 1, Box 25A, Ringoes, NJ 08551. PH: 201-788-6845.

Dec 1 CT, New Haven. Great Eastern Comic Convention, Park Plaza Hotel, 155 Temple St., Frederic Greenberg, RD 1, Box 25A, Ringoes, NJ 08551. PH: 201-788-6845.

Dec 2 CT, Meriden. Comic Convention, Day's Inn, 900 E. Main St., 11am-5pm, T: 40, F: \$35, A: 99¢. The Bookies Book Store, Hal Kinney, 206 Burnside Ave., East Hartford, CT 06108. PH: 203-289-1208.

DELAWARE

Nov 18 DE, Wilmington. Serendipity Show, Sheraton Inn, 4727 Concord Pike (Rt. 202), 11am-4:30pm, T: 35, F: \$50, A: \$3. Bob Horn, 4 Oak Rd., Elkton, MD 21921. PH: 301-395-6685.

WASHINGTON D.C.

Oct 21 DC, Washington. Jubilee Comic Book & Science Fiction Convention, Armory Place, 925 Wayne Ave., 10am-4pm, F: \$55, A: \$3. Jubilee Enterprises, 11910 Asbury Dr., Fort Washington, MD 20744. PH: 301-292-4587.

Nov 17 DC, Washington. Jubilee Comic Book & Science Fiction Convention, Howard Johnsons, 2650 Jefferson Davis Hwy., 10am-4pm, F: \$95, A: \$3. Jubilee Enterprises, 11910 Asbury Dr., Fort Washington, MD 20744. PH: 301-292-4587.

Dec 23 DC, Washington. Jubilee Comic Book & Science Fiction Convention, Armory Place, 925 Wayne Ave., 10am-4pm, F: \$55, A: \$3. Jubilee Enterprises, 11910 Asbury Dr., Fort Washington, MD 20744. PH: 301-292-4587.

FLORIDA

Oct 20 FL, South Miami. Ramada-Kendall Comic Connection, Ramada-Dadeland, 7600 N. Kendall Dr., 10am-5pm, T: 23, F: \$45, for 1, \$85, for 2, \$125, for 3, Bill Mattern, 12241 SW 112 St., Miami, FL 33186. PH: 305-274-5299.

Oct 21 FL, North Fort Myers. Gomic Book & Baseball Card Show, Robert E. Lee (Best Western), 6611 US 41, 9am-5pm, T: 25-8ft., F: \$40, A: free, Marge Honkanen, 511 SE 33 St., Cape Coral, FL 33904. PH: 813-574-7731.

Oct 21 FL, Miami. Comic Book Show, Park Plaza Sheraton/Hialeah Gardens, 7707 NW 103rd St., Frederic Greenberg, Great Eastern Conventions, RD 1, Box 25A, Ringoes, NJ 08551. PH: 201-788-6845.

Oct 27-28 FL, Naples. Comic Book & Baseball Card Show, Coastland Center Mall, 1900 N. Tamiami Trail, Exit 16 off I-75, Sat. 10am-5pm, Sun. 12noon-5pm, T: 50-6ft., F: \$100, for 1, \$175, for 2, \$250, for 3, A: free, Marge Honkanen, 511 SE 33 St., Cape Coral, FL 33904. PH: 813-574-7731.

Nov 3 FL, Ocala. Comic Book, Baseball & Football Card Show, Rodeway Inn, 3620 W. Silver Springs Blvd., Exit 69, SR 40 & I-75, 9am-5pm, T: 20, F: \$25, J.S. Castleberry, PH: 904-687-2318 between 11am-1pm, or Charlie Cook, 732-4827.

Nov 4 FL, North Fort Myers. Comic Book & Baseball Card Show, Robert E. Lee (Best Western), 6611 US 41, 9am-5pm, T: 25-8ft., F: \$40, A: free, Marge Honkanen, 511 SE 33 St., Cape Coral, FL 33904. PH: 813-574-7731.

Nov 4 FL, Melbourne. Space Coast Comic & Baseball Card Convention, Ramada Inn Riverfront, 964 S. Harbor City Blvd. (US 1), 10am-5pm, T: 20, F: \$35, A: \$1. Carlos Martinez, 277 N. Babcock St., Melbourne, FL 32935. PH: 407-259-9656.

Nov 11 FL, Naples. Comic Book & Baseball Card Show, Moose Club, 5224 N. Tamiami Trail, 9am-5pm, T: 30-6ft., F: \$40, A: free, Marge Honkanen, 511 SE 33 St., Cape Coral, FL 33940. PH: 813-574-7731.

Nov 11 FL, Tampa. Sun Con, Holiday Inn, 2701 E. Fowler, 10am-5pm, T: 55, F: \$30, A: \$2. D. Walent, PO Box 82254, Tampa, FL 33682. PH: 813-932-0494.

Nov 11 FL, Orlando. Comic Book & Baseball Card Show, Maitland Civic Center, 10am-5pm, T: 45-8ft., F: \$25, A: \$1. C. Moffitt, PH: 407-260-0017.

Nov 17 FL, Stuart. Comic Book & Baseball Card Convention, Stuart Howard Johnsons, 950 S. Federal Hwy. (US 1), 10am-4pm, A: \$1. Robin Grabel, PO Box 650492, Vero Beach, FL 32965. PH: 407-567-1515.

Nov 17 FL, South Miami. Ramada-Kendall Comic Connection, Ramada-Dadeland, 7600 N. Kendall Dr., 10am-5pm, T: 23, F: \$45, for 1, \$85, for 2, \$125, for 3, A: \$3. Bill Mattern, 12241 SW 112 St., Miami, FL 33186. PH: 305-274-5299.

Nov 24-25 FL, Pensacola. Baseball Card & Comic Book Show, Civic Center-Downtown, E. Gregory, Sat. 10am-5pm, Sun. 12noon-5pm, T: 25-8ft., F: \$80, A: \$1. Gene Funkhouser, 1307 John Carroll Dr., Pensacola, FL 32504. PH: 904-478-8852 after 7pm.

Dec 1 FL, Ocala. Comic Book, Baseball & Football Card Show, Rodeway Inn, 3620 W. Silver Springs Blvd., Exit 69, SR 40 & I-75, 9am-5pm, T: 20, F: \$25, J.S. Castleberry, PH: 904-687-2318 between 11am-1pm, or Charlie Cook, 732-4827.

Dec 2 FL, North Fort Myers. Comic Book & Baseball Card Show, Robert E. Lee (Best Western), 6611 US 41, 9am-5pm, T: 25-8ft., F: \$40, A: free, Marge Honkanen, 511 SE 33 St., Cape Coral, FL 33904. PH: 813-574-7731.

Dec 2 FL, Melbourne. Comic Book & Baseball Card Convention, Ramada Inn, 964 South US 1, 10am-4pm, A: \$1. Robin Grabel, PO Box 650492, Vero Beach, FL 32965. PH: 407-567-1515.

Dec 9 FL, Naples. Comic Book & Baseball Card Show, Moose Club, 5224 N. Tamiami Trail, 9am-5pm, T: 30-6ft., F: \$40, A: free, Marge Honkanen, 511 SE 33 St., Cape Coral, FL 33940. PH: 813-574-7731.

Dec 9 FL, Melbourne. Space Coast Comic & Baseball Card Convention, Ramada Inn Riverfront, 964 S. Harbor City Blvd. (US 1), 10am-5pm, T: 20, F: \$35, A: \$1. Carlos Martinez, 277 N. Babcock St., Melbourne, FL 32935. PH: 407-259-9656.

Dec 15 FL, South Miami. Ramada-Kendall Comic Connection, Ramada-Dadeland, 7600 N. Kendall Dr., 10am-5pm, T: 23, F: \$45, for 1, \$85, for 2, \$125, for 3, A: \$3. Bill Mattern, 12241 SW 112 St., Miami, FL 33186. PH: 305-274-5299.

Dec 16 FL, Fort Myers. Baseball Card & Comic Book Show, Ramada Hotel, 12635 Cleveland Ave., 9am-5pm, T: 55-6ft., F: \$40, A: free, Marge Honkanen, 511 SE 33 St., Cape Coral, FL 33904. PH: 813-574-7731.

GEORGIA

Oct 28 GA, Savannah. Comic Book & Star Trek Show, Hyatt Regency River St. (downtown), 11am-4pm, T: 24-6ft., F: \$45, A: \$3. Savannah Show, c/o O. Ogletree, 810 Club Lakes Pkwy., Lawrenceville, GA 30244. PH: 404-381-7272.

Nov 10 GA, Rome. Collector's Expo, Civic Center, Turner-McCall Blvd. (across from Shoney's), 10am-6pm, T: 18-8ft., F: \$40, A: \$1. Dana Pinkard, 2518 Shorter Ave., Rome, GA 30161. PH: 404-235-2179.

Nov 10-11 GA, Kennesaw. All Star Collectibles & Sports Cards Show, Outlets Ltd. Mall, 750 George Busbee Pkwy. (I-75 Exit 117), Sat. 10am-8pm, Sun. 12noon-5pm, T: 40, F: \$50, A: free, Jon White, 750 George Busbee

Pkwy., Kennesaw, GA 30144. PH: 404-428-4490.

Nov 17 GA, Valdosta. Valcon Comics & Cards Show, Mathis City Auditorium, 10am-4pm, T: 35-8ft., F: \$20, A: free, David J. Gunter, PH: 912-245-8807.

Nov 18 GA, Atlanta. Great Eastern Comic Convention, Northside Hotel & Convention Ctr., 1750 Commerce Dr., NW, Frederic Greenberg, RD 1, Box 25A, Ringoes, NJ 08551. PH: 201-788-6845.

Nov 24-25 GA, Atlanta. Atlanta Comic Book Marketplace, Days Inn-Atlanta North, I-75 at Windy Hill Rd., 10am-5pm, A: \$2. New Dimension Comics, 2609 Central Ave., Charlotte, NC 28205. PH: 704-372-4376.

Dec 8-9 GA, Kennesaw. All Star Collectibles & Sports Cards Show, Outlets Ltd. Mall, 750 George Busbee Pkwy. (I-75 Exit 117), Sat. 10am-8pm, Sun. 12noon-5pm, T: 40, F: \$50, A: free, Jon White, 750 George Busbee Pkwy., Kennesaw, GA 30144. PH: 404-428-4490.

Dec 8 GA, Atlanta. Comic Book, Star Trek & British SF Mini-Convention, Ogletree University Student Center, Peachtree Rd., 10am-7pm, T: 26-6ft., F: \$45, A: \$4. Brit-Con, c/o O. Ogletree, 810 Club Lakes Pkwy., Lawrenceville, GA 30244. PH: 404-381-7272.

Jan 12 GA, Rome. Comics & Cards Collectors Expo, Rome Civic Center, Turner-McCall Blvd. (across from Shoney's), 10am-5pm, T: 20-8ft., F: \$40, A: \$1. Amazing World of Fantasy, Dana Pinkard, 2518 Shorter Ave., Rome, GA 30161. PH: 404-235-2179.

Feb 23-24 GA, Lithonia. The Atlanta Spring Comics Fair, Northlake Holiday Inn, The Atlanta Fantasy Fair, 4175 Eliza Ct., Lithonia, GA 30058. PH: 404-985-1230.

Jul 26-28 GA, Lithonia. The Atlanta Fantasy Fair, Hilton & Towers, The Atlanta Fantasy Fair, 4175 Eliza Ct., Lithonia, GA 30058. PH: 404-985-1230.

HAWAII

IDAHO

Apr 27-28 ID, Boise. Fantasy Arts Convention IV, BFAC, PO Box 8602, Boise, ID 83702. PH: 208-454-2835.

ILLINOIS

Oct 18 IL, Glen Ellyn. Pinsky Thursday Nite Card & Comic Extravaganza, Glen Ellyn/Lombard Holiday Inn, 1250 E. Roosevelt Rd. (Rt. 38) at Finley Rd., 1/2 mile east of I-355; 3 1/2 miles west of Rt. 83; at Glen Ellyn/Lombard border, 6pm-10pm, T: 20-8ft., F: \$30, for 1, \$25, each add'l, A: \$1. Louis Pinsky, PO Box 1072, Lombard, IL 60148. PH: 708-620-0865.

Oct 19 IL, Chicago. Friday Night Comic Book & Baseball Card Show, Ford City Holiday Inn, 7353 S. Cicero Ave., 6pm-10pm, T: 48-8ft., F: \$30, A: \$1. Midwest Shows, 10932 S. Western Ave., Chicago, IL 60643. PH: 312-445-4795.

Oct 20 IL, Willowbrook-Hinsdale. Pinsky Comic Book & Sport Card Supershow, Holiday Inn, 7800 S. Kingery Rd. (Rt. 83), just N. of I-55, 10am-3pm, T: 40-8ft., F: \$30, each add'l \$25, A: \$1. Louis Pinsky, PO Box 1072, Lombard, IL 60148. PH: 708-620-0865.

Oct 21 IL, Crystal Lake. Pinsky Comic Book & Sport Card Supershow, Holiday Inn, 800 S. Rt. 31 (at Three Oaks Rd.), So. of Rt. 14 (NW Hwy.), 10am-3pm, T: 60-8ft., F: \$30, each add'l \$25, A: \$1. Louis Pinsky, PO Box 1072, Lombard, IL 60148. PH: 708-620-0865.

Oct 26 IL, Elk Grove Village. Friday Night Comic Book & Baseball Card Show, Holiday Inn, 1000 Busse Rd., 6pm-10pm, T: 58-6ft., F: \$25, A: \$1. Midwest Shows, 10932 S. Western Ave., Chicago, IL 60643. PH: 312-445-4795.

Oct 27 IL, Alsip. Pinsky Card & Comic Extravaganza, Holiday Inn, 5000 W. 127th St., just east of Rt. 83; just west of Cicero Ave. exit (Rt. 50) from from I-294, 10am-3pm, T: 30-8ft., F: \$30, for 1, \$25, each add'l, A: \$1. Louis Pinsky, PO Box 1072, Lombard, IL 60148. PH: 708-620-0865.

Oct 28 IL, Lombard. Relax-A-Con, Veteran's Hall, 635 N. Parker Dr., 9am-3pm, T: 30, F: \$24.99, A: \$1. Hank Franklin, 229 N. Michigan, Villa Park, IL 60181. PH: 708-834-0383.

Oct 28 IL, Carol Stream. Pinsky Comic Book & Sport Card Supershow, Holiday Inn, 150 S. Gary Ave., just So. of North Ave. (Rt. 64), 10am-3pm, T: 35-8ft., F: \$30, each add'l \$25, A: \$1. Louis Pinsky, PO Box 1072, Lombard, IL 60148. PH: 708-620-0865.

Lombard, IL 60148. PH: 708-620-0865.

Oct 28 IL, Naperville. Comic Book & Baseball Card Show, Holiday Inn Crowne Plaza, 3000 Warrenville Rd. (near I-88 Tollway & Naperville Rd. Exit), 10am-3pm, T: 45-8ft., F: \$35, A: \$1. Graham Crackers Comics, 5 E. Chicago Ave., Naperville, IL 60540. PH: 708-355-4310.

Oct 28 IL, Bloomingdale. Indian Lakes Comic, Card & Coin Supershow, Indian Lakes Country Club & Resort, 250 W. Schick Rd. (1 miles east of Stratford Square Mall-3 miles west of I-355), 9:30am-4pm, T: 160-8ft., F: \$35, for 1, \$65, for 2, \$90, for 3, A: \$1. Silver Reef, Inc., William Mueller, 107 Town Square, Schaumburg, IL 60193. PH: 708-351-1755.

Nov 1 IL, Carol Stream. Pinsky Thurs. Nite Card & Comic Extravaganza, Holiday Inn, 150 S. Gary Ave., just south of North Ave. (Rt. 64), 6pm-10pm, T: 20-8ft., F: \$30, for 1, \$25, each add'l, A: \$1. Louis Pinsky, PO Box 1072, Lombard, IL 60148. PH: 708-620-0865.

Nov 2 IL, Itasca. Pinsky Fri. Nite Card & Comic Extravaganza, Holiday Inn, 860 W. Irving Park Rd. (Rt. 19); just east of Rohlwing Rd. (Rt. 5), 6pm-10pm, T: 20-8ft., F: \$30, for 1, \$25, each add'l, A: \$1. Louis Pinsky, PO Box 1072, Lombard, IL 60148. PH: 708-620-0865.

Nov 3 IL, Crystal Lake. Pinsky Comic Book & Sport Card Supershow, Holiday Inn, 800 S. Rt. 31 (at Three Oaks Rd.), So. of Rt. 14 (NW Hwy.), 10am-3pm, T: 60-8ft., F: \$30, each add'l \$25, A: \$1. Louis Pinsky, PO Box 1072, Lombard, IL 60148. PH: 708-620-0865.

Nov 4 IL, Glen Ellyn. Pinsky Comic Book & Sport Card Supershow, Holiday Inn, 1250 E. Roosevelt Rd. (Rt. 38), at Finley Rd. 10am-3pm, T: 35-8ft., F: \$30, each add'l \$25, A: \$1. Louis Pinsky, PO Box 1072, Lombard, IL 60148. PH: 708-620-0865.

Nov 4 IL, Elgin. Pinsky Sunday Card & Comic Extravaganza, Days Inn (Baker St. Corp), Rt. 31 just south of I-90 (NW Tollway), 500 W. River Rd. at State St., 10am-3pm, T: 30-8ft., F: \$30, for 1, \$25, each add'l, A: \$1. Louis Pinsky, PO Box 1072, Lombard, IL 60148. PH: 708-620-0865.

Nov 6 IL, Willowbrook/Hinsdale. Pinsky Tues. Nite Card & Comic Extravaganza, Willowbrook Holiday Inn (Oakbrook Room), 7800 S. Kingery Rd. (Rt. 83); just north of I-55,

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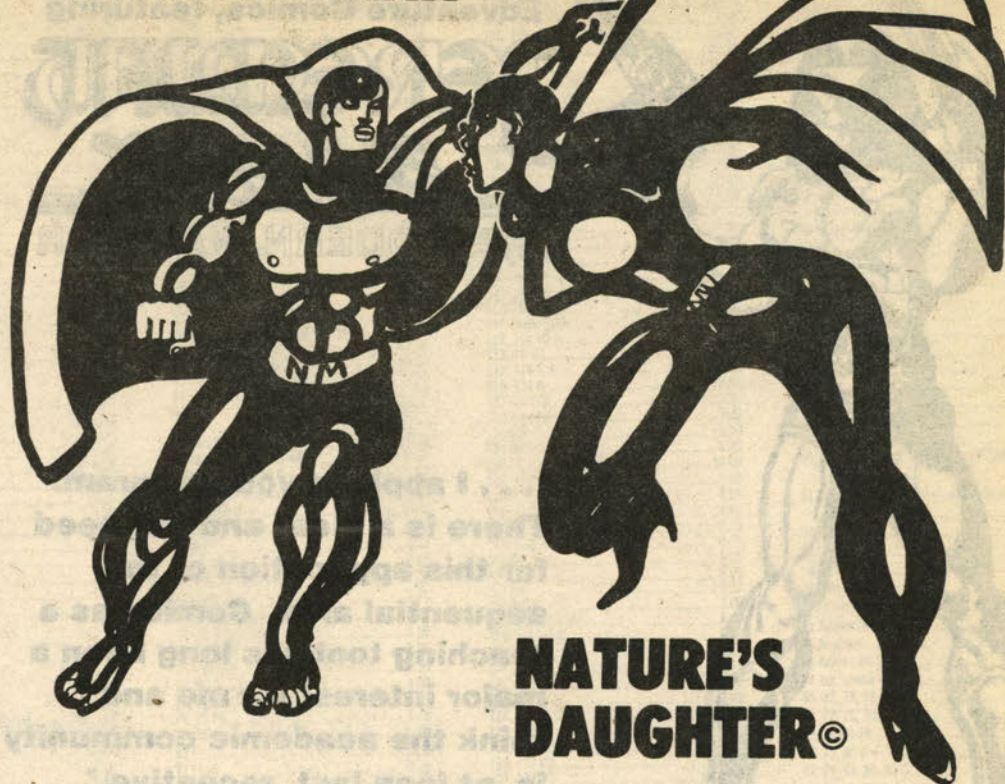
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EVENTS

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6pm-10pm, T: 25-8ft., F: \$30. for 1. \$25. each add'l. A: \$1. Louis Pinsky, PO Box 1072, Lombard, IL 60148. PH: 708-620-0865.

Nov 7 IL, Alsip. Pinsky Wed. Nite Card & Comic Extravaganza, Holiday Inn, 5000 W. 127th St., just east of Rt. 83, 6pm-10pm, T: 20-8ft., F: \$30. for 1. \$25. each add'l. A: \$1. Louis Pinsky, PO Box 1072, Lombard, IL 60148. PH: 708-620-0865.

Nov 10 IL, Itasca. Pinsky Saturday Card & Comic Extravaganza, Holiday Inn, 860 W. Irving Park Rd. (Rt. 19), just east of Rohlwing Rd. (Rt. 53), 10am-3pm, T: 40-8ft., F: \$30. for 1. \$25. each add'l. A: \$1. Louis Pinsky, PO Box 1072, Lombard, IL 60148. PH: 708-620-0865.

Nov 11 IL, Chicago. Friday Night Comic Book & Baseball Card Show, Ford City Holiday Inn, 7353 S. Cicero Ave., 6pm-10pm, T: 48-8ft., F: \$30. A: \$1. Midwest Shows, 10932 S. Western Ave., Chicago, IL 60643. PH: 312-445-4795.

Nov 11 IL, Quincy. Comic Book & Baseball Card Show, Holiday Inn, 201 S. Third St., 11am-5pm, T: 40. F: \$40. Stacey Craig, 101 1/2 4th West, Oskaloosa, IA 52577. PH: 515-673-4087.

Nov 14 IL, Elgin. Pinsky Wed. Nite Card & Comic Extravaganza, Days Inn (Baker St. Corp.), Rt. 31 just south of I-90 (NW Tollway), 500 W. River Rd. at State St., 6pm-10pm, T: 15-8ft., F: \$30. for 1. \$25. each add'l. A: \$1. Louis Pinsky, PO Box 1072, Lombard, IL 60148. PH: 708-620-0865.

Nov 15 IL, Glen Ellyn. Pinsky Thurs. Nite Card & Comic Extravaganza, Glen Ellyn/Lombard Holiday Inn, 1250 E. Roosevelt Rd. (Rt. 38) at Finley Rd., 1/2 mile east of I-355, 6pm-10pm, T: 20-8ft., F: \$30. for 1. \$25. each add'l. A: \$1. Louis Pinsky, PO Box 1072, Lombard, IL 60148. PH: 708-620-0865.

Nov 16 IL, Elk Grove Village. Friday Night Comic Book & Baseball Card Show, Holiday Inn, 1000 Busse Rd., 6pm-10pm, T: 58-8ft., F: \$25. A: \$1. Midwest Shows, 10932 S. Western Ave., Chicago, IL 60643. PH: 312-445-4795.

Nov 16 IL, Carol Stream. Pinsky Friday Nite Card & Comic Extravaganza, Holiday Inn, 150 S. Gary Ave., just south of North Ave. (Rt. 64), just north of St. Charles Rd., 4 1/2 miles west of Rt. 53 & I-355, 4 1/2 miles east of Rt. 59, 6pm-10pm, T: 35-8ft., F: \$30. for 1. \$25. each add'l. A: \$1. Louis Pinsky, PO Box 1072, Lombard, IL 60148. PH: 708-620-0865.

Nov 17 IL, Countryside-LaGrange. Pinsky Comic Book & Sport Card Supershow, William Tell Holiday Inn, 6201 Joliet Rd. (old Rt. 66), half block W. of LaGrange Rd., (Rt. 45), 10am-3pm, T: 44-8ft., F: \$30., each add'l \$25. A: \$1. Louis Pinsky, PO Box 1072, Lombard, IL 60148. PH: 708-620-0865.

Nov 18 IL, Hillside. Comic Book & Baseball Card Show, Holiday Inn. (On I-290 Eisenhower X-Way between Wolf & Mannheim Rds.), 10am-3pm, T: 60-8ft., F: \$35. A: \$1. Graham Crackers, 5 E. Chicago Ave., Naperville, IL 60540. PH: 708-355-4310.

Nov 18 IL, Crystal Lake. Pinsky Comic Book & Sport Card Supershow, Holiday Inn, 800 S. Rt. 31 (at Three Oaks Rd.), So. of Rt. 14 (NW Hwy.), 10am-3pm, T: 60-8ft., F: \$30., each add'l \$25. A: \$1. Louis Pinsky, PO Box 1072, Lombard, IL 60148. PH: 708-620-0865.

Nov 20 IL, Alsip. Pinsky Tues. Nite Card & Comic Extravaganza, Holiday Inn, 5000 W. 127th St., just east of Rt. 83, 6pm-10pm, T: 20-8ft., F: \$30. for 1. \$25. each add'l. A: \$1. Louis Pinsky, PO Box 1072, Lombard, IL 60148. PH: 708-620-0865.

Nov 23-25 IL, Rosemont. Comic Book & Baseball Card Show, Holiday Inn O'Hare, 5440 N. River Rd., Fri. 10am-6pm, Sat. 10am-6pm, Sun. 10am-4pm, T: 300-8ft., F: \$225. A: \$3. Midwest Shows, 10932 S. Western Ave., Chicago, IL 60643. PH: 312-445-4795.

Nov 23-25 IL, Chicago. Visions '90, Hyatt Regency O'Hare, 9300 West Bryn Mawr Ave. (River Rd. at Kennedy Expwy.), 3-day convention membership \$40., 2-days (Sat. & Sun.) \$30., 1-day Fri., Sat. or Sun. \$20. Her Majesty's Entertainment, PO Box 34484, Chicago, IL 60634. PH: 708-405-WHO1.

Nov 23 IL, Glen Ellyn. Pinsky Fri. Card & Comic Extravaganza, Glen Ellyn/Lombard Holiday Inn, 1250 E. Roosevelt Rd. (Rt. 38) at Finley Rd., 1/2 mile east of I-355, 10am-5pm, T: 35-8ft., F: \$30. for 1. \$25. each add'l. A: \$1. Louis Pinsky, PO Box 1072, Lombard, IL 60148. PH: 708-620-0865.

Nov 24 IL, Willowbrook-Hinsdale. Pinsky Comic Book & Sport Card Supershow, Holiday Inn, 7800 S. Kingery Rd. (Rt. 83), just N. of I-55, 10am-3pm, T: 40-8ft., F: \$30., each add'l \$25. A: \$1. Louis Pinsky, PO Box 1072, Lombard, IL 60148. PH: 708-620-0865.

Nov 25 IL, Carol Stream. Pinsky Comic Book & Sport Card Supershow, Holiday Inn, 150 S. Gary Ave., just So. of North Ave. (Rt. 64), 10am-3pm, T: 35-8ft., F: \$30., each add'l \$25. A: \$1. Louis Pinsky, PO Box 1072, Lombard, IL 60148. PH: 708-620-0865.

Nov 25 IL, Bloomington. Indian Lakes Comic, Card & Coin Supershow, Indian Lakes Country Club & Resort, 250 W. Schick Rd. (1 mile east of Stratford Square Mall-3 miles west of I-355), 9:30am-4pm, T: 160-8ft., F: \$35. for 1. \$65. for 2. \$90. for 3. A: \$1. Silver Reef, Inc., William Mueller, 107 Town Square, Schaumburg, IL 60193. PH: 708-351-1755.

Nov 28 IL, Willowbrook/Hinsdale. Pinsky Wed. Nite Card & Comic Extravaganza, Willowbrook Holiday Inn (Oakbrook Room), 7800 S. Kingery Rd. (Rt. 83), just north of I-55, 6pm-10pm, T: 25-8ft., F: \$30. for 1. \$25. each add'l. A: \$1. Louis Pinsky, PO Box 1072, Lombard, IL 60148. PH: 708-620-0865.

Dec 1 IL, Crystal Lake. Pinsky Comic Book & Sport Card Supershow, Holiday Inn, 800 S. Rt. 31 (at Three Oaks Rd.), So. of Rt. 14 (NW Hwy.), 10am-3pm, T: 60-8ft., F: \$30., each add'l \$25. A: \$1. Louis Pinsky, PO Box 1072, Lombard, IL 60148. PH: 708-620-0865.

Dec 2 IL, Joliet. Conquest Comic Book Show, K of C Hall, W. Jefferson St. (Rt. 52), 10am-3pm, T: 39-8ft., F: \$30., A: \$1. Randy James, PO Box 98, Lockport, IL 60441. PH: 708-301-8593.

Dec 2 IL, Glen Ellyn. Pinsky Comic Book & Sport Card Supershow, Holiday Inn, 1250 E. Roosevelt Rd. (Rt. 38), at Finley Rd., 1/2 mile east of I-355, 4 1/2 miles west of Rt. 53 & I-355, 4 1/2 miles east of Rt. 59, 6pm-10pm, T: 35-8ft., F: \$30., each add'l \$25. A: \$1. Louis Pinsky, PO Box 1072, Lombard, IL 60148. PH: 708-620-0865.

Dec 9 IL, Chicago. Comic & Card Show, Ford City Holiday Inn, 7353 S. Cicero Ave., 9:30am-3pm, T: 60-8ft., F: \$35. A: \$1. Midwest Card & Comic Shows, 10932 S. Western Ave., Chicago, IL 60643. PH: 312-445-4795.

Dec 9 IL, Rock Falls. Card, Comic & Hobby Show, Ramada Inn, 2105 S. First Ave., 10am-3pm, T: 20-8ft., F: \$25. A: free. Kay or Mark, PO Box 182, Rock Falls, IL 61071. PH: 815-625-3012.

Dec 15 IL, Willowbrook-Hinsdale. Pinsky Comic Book & Sport Card Supershow, Holiday Inn, 7800 S. Kingery Rd. (Rt. 83), just N. of I-55, 10am-3pm, T: 40-8ft., F: \$30., each add'l \$25. A: \$1. Louis Pinsky, PO Box 1072, Lombard, IL 60148. PH: 708-620-0865.

Dec 16 IL, Rosemont. Comic & Card Show, Rosemont Horizon-Skyline Room, 6920 N. Mannheim Rd., 10am-4pm, T: 140-8ft., F: \$40. A: \$1. Midwest Card & Comic Show, 10932 S. Western Ave., Chicago, IL 60643. PH: 312-445-4795.

Dec 16 IL, Crystal Lake. Pinsky Comic Book & Sport Card Supershow, Holiday Inn, 800 S. Rt. 31 (at Three Oaks Rd.), So. of Rt. 14 (NW Hwy.), 10am-3pm, T: 60-8ft., F: \$30., each add'l \$25. A: \$1. Louis Pinsky, PO Box 1072, Lombard, IL 60148. PH: 708-620-0865.

Dec 16 IL, Bloomington. Indian Lakes Comic, Card & Coin Supershow, Indian Lakes Country Club & Resort, 250 W. Schick Rd. (1 mile east of Stratford Square Mall-3 miles west of I-355), 9:30am-4pm, T: 160-8ft., F: \$35. for 1. \$65. for 2. \$90. for 3. A: \$1. Silver

Reef, Inc., William Mueller, 107 Town Square, Schaumburg, IL 60193. PH: 708-351-1755.

Dec 23 IL, Carol Stream. Pinsky Comic Book & Sport Card Supershow, Holiday Inn, 150 S. Gary Ave., just So. of North Ave. (Rt. 64), 10am-3pm, T: 35-8ft., F: \$30., each add'l \$25. A: \$1. Louis Pinsky, PO Box 1072, Lombard, IL 60148. PH: 708-620-0865.

Dec 28 IL, Elk Grove Village. Friday Night Comic Book & Baseball Card Show, Holiday Inn, 1000 Busse Rd., 6pm-10pm, T: 58-8ft., F: \$25. A: \$1. Midwest Shows, 10932 S. Western Ave., Chicago, IL 60643. PH: 312-445-4795.

Dec 30 IL, Countryside-LaGrange. Pinsky Comic Book & Sport Card Supershow, William Tell Holiday Inn, 6201 Joliet Rd. (old Rt. 66), half block W. of LaGrange Rd., (Rt. 45), 10am-3pm, T: 44-8ft., F: \$30., each add'l \$25. A: \$1. Louis Pinsky, PO Box 1072, Lombard, IL 60148. PH: 708-620-0865.

Jan 6 IL, Chicago. Chicago Baseball Card & Comic Book Show, Ford City Holiday Inn, 7353 S. Cicero Ave., 9:30am-3pm, T: 50-8ft., F: \$35. A: \$1. Midwest Shows, 10932 S. Western Ave., Chicago, IL 60643. PH: 312-445-4795 12noon-7pm.

Jan 13 IL, Rosemont. America's Largest One Day Card & Comic Show, Rosemont-Horizon Skyline Room, 6920 N. Mannheim Rd., 10am-4pm, T: 151-8ft., F: \$40. A: \$2. general, 12 & under \$1. Midwest Shows, 10932 S. Western Ave., Chicago, IL 60643. PH: 312-445-4795.

Feb 10 IL, Chicago. Chicago Baseball Card & Comic Book Show, Ford City Holiday Inn, 7353 S. Cicero Ave., 9:30am-3pm, T: 50-8ft., F: \$35. A: \$1. Midwest Shows, 10932 S. Western Ave., Chicago, IL 60643. PH: 312-445-4795 12noon-7pm.

Feb 11 IL, Rosemont. America's Largest One Day Card & Comic Show, Rosemont-Horizon Skyline Room, 6920 N. Mannheim Rd., 10am-4pm, T: 151-8ft., F: \$40. A: \$2. general, 12 & under \$1. Midwest Shows, 10932 S. Western Ave., Chicago, IL 60643. PH: 312-445-4795 12noon-7pm.

Mar 10 IL, Chicago. Chicago Baseball Card & Comic Book Show, Ford City Holiday Inn, 7353 S. Cicero Ave., 9:30am-3pm, T: 50-8ft., F: \$35. A: \$1. Midwest Shows, 10932 S. Western Ave., Chicago, IL 60643. PH: 312-445-4795 12noon-7pm.

Mar 24 IL, Rosemont. America's Largest One Day Card & Comic Show, Rosemont-Horizon Skyline Room, 6920 N. Mannheim Rd., 10am-4pm, T: 151-8ft., F: \$40. A: \$2. general, 12 & under \$1. Midwest Shows, 10932 S. Western Ave., Chicago, IL 60643. PH: 312-445-4795 12noon-7pm.

Apr 14 IL, Chicago. Chicago Baseball Card & Comic Book Show, Ford City Holiday Inn, 7353 S. Cicero Ave., 9:30am-3pm, T: 50-8ft., F: \$35. A: \$1. Midwest Shows, 10932 S. Western Ave., Chicago, IL 60643. PH: 312-445-4795 12noon-7pm.

Apr 21 IL, Rosemont. America's Largest One Day Card & Comic Show, Rosemont-Horizon Skyline Room, 6920 N. Mannheim Rd., 10am-4pm, T: 151-8ft., F: \$40. A: \$2. general, 12 & under \$1. Midwest Shows, 10932 S. Western Ave., Chicago, IL 60643. PH: 312-445-4795 12noon-7pm.

May 5 IL, Chicago. Chicago Baseball Card & Comic Book Show, Ford City Holiday Inn, 7353 S. Cicero Ave., 9:30am-3pm, T: 50-8ft., F: \$35. A: \$1. Midwest Shows, 10932 S. Western Ave., Chicago, IL 60643. PH: 312-445-4795 12noon-7pm.

May 26 IL, Rosemont. America's Largest One Day Card & Comic Show, Rosemont-Horizon Skyline Room, 6920 N. Mannheim Rd., 10am-4pm, T: 151-8ft., F: \$40. A: \$2. general, 12 & under \$1. Midwest Shows, 10932 S. Western Ave., Chicago, IL 60643. PH: 312-445-4795 12noon-7pm.

Jun 16 IL, Chicago. Chicago Baseball Card & Comic Book Show, Ford City Holiday Inn, 7353 S. Cicero Ave., 9:30am-3pm, T: 50-8ft., F: \$35. A: \$1. Midwest Shows, 10932 S. Western Ave., Chicago, IL 60643. PH: 312-445-4795 12noon-7pm.

Jun 30 IL, Rosemont. America's Largest One Day Card & Comic Show, Rosemont-Horizon Skyline Room, 6920 N. Mannheim Rd., 10am-4pm, T: 151-8ft., F: \$40. A: \$2. general, 12 & under \$1. Midwest Shows, 10932 S. Western Ave., Chicago, IL 60643. PH: 312-445-4795 12noon-7pm.

general, 12 & under \$1. Midwest Shows, 10932 S. Western Ave., Chicago, IL 60643. PH: 312-445-4795.

Jul 14 IL, Chicago. Chicago Baseball Card & Comic Book Show, Ford City Holiday Inn, 7353 S. Cicero Ave., 9:30am-3pm, T: 50-8ft., F: \$35. A: \$1. Midwest Shows, 10932 S. Western Ave., Chicago, IL 60643. PH: 312-445-4795 12noon-7pm.

Jul 21 IL, Rosemont. America's Largest One Day Card & Comic Show, Rosemont-Horizon Skyline Room, 6920 N. Mannheim Rd., 10am-4pm, T: 151-8ft., F: \$40. A: \$2. general, 12 & under \$1. Midwest Shows, 10932 S. Western Ave., Chicago, IL 60643. PH: 312-445-4795.

Aug 11 IL, Chicago. Chicago Baseball Card & Comic Book Show, Ford City Holiday Inn, 7353 S. Cicero Ave., 9:30am-3pm, T: 50-8ft., F: \$35. A: \$1. Midwest Shows, 10932 S. Western Ave., Chicago, IL 60643. PH: 312-445-4795 12noon-7pm.

Aug 25 IL, Rosemont. America's Largest One Day Card & Comic Show, Rosemont-Horizon Skyline Room, 6920 N. Mannheim Rd., 10am-4pm, T: 151-8ft., F: \$40. A: \$2. general, 12 & under \$1. Midwest Shows, 10932 S. Western Ave., Chicago, IL 60643. PH: 312-445-4795.

Sep 15 IL, Chicago. Chicago Baseball Card & Comic Book Show, Ford City Holiday Inn, 7353 S. Cicero Ave., 9:30am-3pm, T: 50-8ft., F: \$35. A: \$1. Midwest Shows, 10932 S. Western Ave., Chicago, IL 60643. PH: 312-445-4795 12noon-7pm.

Sep 22 IL, Rosemont. America's Largest One Day Card & Comic Show, Rosemont-Horizon Skyline Room, 6920 N. Mannheim Rd., 10am-4pm, T: 151-8ft., F: \$40. A: \$2. general, 12 & under \$1. Midwest Shows, 10932 S. Western Ave., Chicago, IL 60643. PH: 312-445-4795.

Oct 13 IL, Rosemont. America's Largest One Day Card & Comic Show, Rosemont-Horizon Skyline Room, 6920 N. Mannheim Rd., 10am-4pm, T: 151-8ft., F: \$40. A: \$2. general, 12 & under \$1. Midwest Shows, 10932 S. Western Ave., Chicago, IL 60643. PH: 312-445-4795.

Nov 10 IL, Chicago. Chicago Baseball Card & Comic Book Show, Ford City Holiday Inn, 7353 S. Cicero Ave., 9:30am-3pm, T: 50-8ft., F: \$35. A: \$1. Midwest Shows, 10932 S. Western Ave., Chicago, IL 60643. PH: 312-445-4795 12noon-7pm.

Dec 15 IL, Rosemont. America's Largest One Day Card & Comic Show, Rosemont-Horizon Skyline Room, 6920 N. Mannheim Rd., 10am-4pm, T: 151-8ft., F: \$40. A: \$2. general, 12 & under \$1. Midwest Shows, 10932 S. Western Ave., Chicago, IL 60643. PH: 312-445-4795.

IOWA

Oct 21 IA, Cedar Rapids. Comic Book & Baseball Card Show, Longbranch Best Western, 90 Twixt Town Rd. NE, 11am-5pm, T: 30. F: \$30. A: free. Stacey Craig, PH: 515-673-4087.

Nov 4 IA, Des Moines. Collectibles Show, Adventureland Inn, I-80 at Hwy. 65, 9am-4:30pm, T: 35. F: \$25. A: free. E.L. Victoria, PO Box 31, Des Moines, IA 50301. PH: 515-266-1057.

Nov 18 IA, Coralville/Iowa City. Baseball Card & Comic Book Show, Days Inn, Exit I-80 at Coralville Exit (1200 First Ave.), 11am-5pm, T: 30. F: \$40. for 1. \$70. for 2. A: free. Stacey Craig, PH: 515-673-4087.

Dec 2 IA, Des Moines. Collectibles Show, Adventureland Inn, I-80 at Hwy. 65, 9am-4:30pm, T: 35. F: \$25. A: free. E.L. Victoria, PO Box 31, Des Moines, IA 50301. PH: 515-266-1057.

Dec 2 IA, Cedar Rapids. Comic Book & Baseball Card Show, Longbranch Best Western, 90 Twixt Town Rd. NE, 11am-5pm, T: 30. F: \$30. A: free. Stacey Craig, PH: 515-673-4087.

Dec 8-9 IA, Oskaloosa. Comic Book & Baseball Card Show, Penn Central Mall, Hwy. 92 West, Sat. 10am-6pm, Sun. 12noon-5pm, T: 40. F: \$30. for 1. \$55. for 2. Stacey Craig, 101 1/2 4th West, Oskaloosa, IA 52577. PH: 515-673-4087.

Dec 23 IA, Des Moines. Comic Book & Baseball Card Show, Howard Johnsons, 4800 Mule Hay Rd., 11am-5pm, T: 25. F: \$40. Stacey Craig, 101 1/2 4th West, Oskaloosa, IA 52577. PH: 515-673-4087.

KANSAS

Oct 21 KS, Lenexa. Comic & Card Show, Lenexa-Overland Park Holiday Inn, I-35 & 95th, 10am-4pm, T: 45-8ft., F: \$30. A: \$1. Midwest Shows, 10932 S. Western Ave., Chicago, IL 60643. PH: 312-445-4795.

Oct 27-28 KS, Overland Park. KC Comic Con (formerly MO-KAN Comics Festival), KC Merchandise Mart, 115th & Metcalf, 10am-6pm, T: 90-8ft., F: \$100. A: \$3. Jerry Schattengruber, 13640 White, Grandview, MO 64030. PH: 816-763-5860.

Nov 3 KS, Hutchinson. Collector Show, Convention Hall, Ave. A & Walnut, 9am-5pm, T: 50. F: \$25. Butch McClellan, 120 N. Elm, Hutchinson, KS, PH: 316-665-0340.

Nov 18 KS, Overland Park. Comic Book Show, Holiday Inn, 7240 Shawnee Mission Pkwy. (1 block west of Metcalf), 10am-5pm, F: \$30. A: \$1. PH: 913-962-0499.

Dec 8 KS, Hutchinson. Collector Show, Convention Hall, Ave. A & Walnut, 9am-5pm, T: 50. F: \$25. Butch McClellan, 120 N. Elm, Hutchinson, KS, PH: 316-665-0340.

Jan 12 KS, Hutchinson. Collector Show, Convention Hall, Ave. A & Walnut, 9am-5pm, T: 50. F: \$25. Butch McClellan, 120 N. Elm, Hutchinson, KS, PH: 316-665-0340.

Feb 9 KS, Hutchinson. Collector Show, Convention Hall, Ave. A & Walnut, 9am-5pm, T: 50. F: \$25. Butch McClellan, 120 N. Elm, Hutchinson, KS, PH: 316-665-0340.

Mar 16 KS, Hutchinson. Collector Show, Convention Hall, Ave. A & Walnut, 9am-5pm, T: 50. F: \$25. Butch McClellan, 120 N. Elm, Hutchinson, KS, PH: 316-665-0340.

Apr 20 KS, Hutchinson. Collector Show, Convention Hall, Ave. A & Walnut, 9am-5pm, T: 50. F: \$25. Butch McClellan, 120 N. Elm, Hutchinson, KS, PH: 316-665-0340.

May 11 KS, Hutchinson. Collector Show, Convention Hall, Ave. A & Walnut, 9am-5pm, T: 50. F: \$25. Butch McClellan, 120 N. Elm, Hutchinson, KS, PH: 316-665-0340.

Sep 14 KS, Hutchinson. Collector Show, Convention Hall, Ave. A & Walnut, 9am-5pm, T: 50. F: \$25. Butch McClellan, 120 N. Elm, Hutchinson, KS, PH: 316-665-0340.

Oct 12 KS, Hutchinson. Collector Show, Convention Hall, Ave. A & Walnut, 9am-5pm, T: 50. F: \$25. Butch McClellan, 120 N. Elm, Hutchinson, KS, PH: 316-665-0340.

Nov 16 KS, Hutchinson. Collector Show, Convention Hall, Ave. A & Walnut, 9am-5pm, T: 50. F: \$25. Butch McClellan, 120 N. Elm, Hutchinson, KS, PH: 316-665-0340.

Dec 14 KS, Hutchinson. Collector Show, Convention Hall, Ave. A & Walnut, 9am-5pm, T: 50. F: \$25. Butch McClellan, 120 N. Elm, Hutchinson, KS, PH: 316-665-0340.

KENTUCKY

Oct 20-21 KY, Louisville. Derby City Comic Show, Holiday Inn Convention Center, Fern Valley Rd. at I-65, Sat. & Sun. 11am-5pm, T: 80-8ft., F: \$50. A: \$2. Dusty Corners Book Shop, Bill Barton, PH: 502-637-7975 or 502-499-0121.

Nov 3 KY, Owensboro. Comics & Cards Show, Rivermont Executive Inn, 10am-5pm, T: 40. F: \$40. for 1. \$75. for 2. A: free. James Miles, 402 Sumpter Ave., Bowling Green, KY 42101. PH: 502-842-6492.

LOUISIANA

Nov 4 LA, Baton Rouge. Greater Baton Rouge Baseball Card & Comic Book Show, Ramada Inn, 1480 Nicholson Dr., 10am-5pm, T: 50. F: \$40. A: \$1. Tony Bourgeois, PO Box 206, Brusly, LA 70719. PH: 504-749-3270.

Jan 18-21 LA, New Orleans. 5th Annual IADD Conference, Monteleone Hotel, Tim Wallace, 2319 California St., Berkeley, CA 94703. PH: 415-644-2038 or FAX: 415-841-7006.

MAINE

MARYLAND

Oct 21 MD, Silver Spring. Jubilee Comic Book & Science Fiction Con., Armory Place, 925 Wayne Ave., 10am-4pm, F: \$55. A: \$3. Jubilee Enterprises, 11910 Asbury Dr., Fort Washington, MD 20744. PH: 301-292-4587.

Oct 21 MD, Baltimore. Serendipity Show, Quality Inn-Towson, Beltway Exit 26 S., 11am-4:30pm, T: 40. A: \$3. Bob Horn, 4 Oak Rd., Elkton, MD 21921. PH: 301-398-6685.

Nov 18 MD, Baltimore. Jubilee Comic Book & Science Fiction Convention, Days Hotel, I-83 Exit 17, Timonium, 10am-4pm, F: \$50. A: \$3. Jubilee Enterprises, 11910 Asbury Dr., Fort Washington, MD 20744. PH: 301-292-4587.

(EVENTS, Page 87)



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EVENTS

(From Page 86)

Nov 25 MD, Baltimore. Greater Baltimore Collectors Mart XII (C.B.B., etc.), Pikesville Hilton. (I-695 at Exit 20, 10am-5pm, T: 150 (20 comic), Annaprop Oldies, PO Box 454, Arnold, MD 21012. PH: 301-757-6182.

Dec 1 MD, Frederick. Science Fiction & Comic Convention, Fairgrounds, 10am-5pm, A: \$3, each, ABC Shows, 343 W. Market St., York, PA 17401. PH: 717-845-7577.

Dec 23 MD, Silver Spring. Jubilee Comic Book & Science Fiction Con., Armory Place, 925 Wayne Ave., 10am-4pm, F: \$55., A: \$3. Jubilee Enterprises, 11910 Asbury Dr., Fort Washington, MD 20744. PH: 301-292-4587.

MASSACHUSETTS

Oct 18-21 MA, Watertown. Collector-Fest Show, Watertown Mall, 550 Arsenal St., regular mall hours, A: free, Bill Gouvalaris, Bill's Card Stop, 766 Broadway, Revere, MA 02151. PH: 617-289-8662.

Oct 21 MA, Chicopee. Collectocon #65, Quality Inn & Conference Center, Exit 6-MA Tpke., 10am-4pm, T: 50, F: \$30., A: \$2. Dick Sikes, PO Box 3092, Springfield, MA 01101. PH: 413-781-1995.

Oct 28 MA, Whitman. Comic Book & Baseball Card Show, VFW Hall, Essex St., Rt. 58 to Whitman Rotary onto Essex St., 9:30am-3:30pm, T: 36, F: \$25, each or 3 for \$70., A: \$1., under 6 free. Douglas Keating, 400 Harvard St., Whitman, MA 02382. PH: 617-447-2505.

Nov 1-4 MA, Chicopee. Collector-Fest, Fairfield Mall, Exit 5 Mass Pike & Rt. 33, A: free, Bill's Card Stop, Bill Gouvalaris, 766 Broadway, Revere, MA 02151. PH: 617-289-8662.

Nov 4 MA, Boston. Great Eastern Comic Convention, 57 Park Plaza, 200 Stuart St., Fred Greenberg, RD 1, Box 25A, Ringoes, NJ 08551. PH: 201-788-6845.

Nov 4 MA, Taunton. The Rhode Island & Southeastern Massachusetts Antique & Collectibles Toy & Doll Show, Holiday Inn, Just off Rt. 495 on Miles Standish Blvd. (take Exit 9), 9am-3pm, A: \$2.50, M. Devlin, PH: 508-675-8745.

Dec 1-2 MA, Boston. Northeast Collectibles Extravaganza 4, Bayside Expo Center, Exit 15 off Rt. 93 in Boston, Sat. 12noon-6pm, Sun. 10am-5pm, A: \$4., (early admission \$10. from 10am-12noon, Gary Sommers, PH: 508-568-0856.

Dec 2 MA, Chicopee. Collectocon #64, Quality Inn & Conference Center, At Exit 6-MA Tpke., 10am-4pm, T: 50, F: \$30., A: \$2. Dick Sikes, PO Box 3092, Springfield, MA 01101. PH: 413-781-1995.

MICHIGAN

Oct 20-21 MI, Mason (Lansing). Superfest Collector's Event, Sat. 8am-8pm, Sun. 8am-5pm, T: 100, A: \$8, C.M.P., PO Box 343, Holt, MI 48842. PH: 517-676-2079.

Oct 21 MI, Ann Arbor. The University of Michigan-CON, Michigan Union Ballroom, South State St., 11am-5pm, T: 40, F: \$30., A: free, Jamie, College Comics Exchange, 82 Webber Pl., Grosse Pointe Shores, MI 48236. PH: 313-886-5822.

Oct 27-28 MI, Ferndale. The Killer Con, Community Center, 400 East Nine Mile Rd., 10am-6pm, T: 40, F: \$75., A: \$4. Todd Johnson, 519 West Nine Mile Rd., Ferndale, MI 48220. PH: 313-543-2525.

Oct 28 MI, Sterling Heights. Comics, Toys & Baseball Cards Show, Freedom Hill, 16 Mile, F: \$25., A: \$2. Joe, PH: 313-792-9461.

Nov 4 MI, East Detroit. Comics, Toys & Baseball Cards Show, Eagles Club, 8 & Gratiot, F: \$35., A: \$3. Joe, PH: 313-792-9461.

Nov 4 MI, Livonia. X-Trava Con Comic Book Show, K of C Hall, 19801 Farmington Rd. between 7 Mile & 8 Mile Rd., 10am-4pm, F: \$35., A: \$1.50, Michael Goldman, Suite 231, 19785 W. 12 Mile Rd., Southfield, MI 48076. PH: 313-350-2633.

Nov 10-11 MI, Portage. Comic Book, Coin, Stamp & Sports Cards Show, Southland Mall, Corner of S. Westnedge & Milham Rd., Sat. 10am-9pm, Sun. 12noon-5pm, T: 74, F: \$60., A: free, Wm. H. Feist, 10243 Lucas Rd., Three Rivers, MI 49093. PH: 616-244-5604.

Nov 10-11 MI, Kalamazoo. Collectibles & Sports Cards Show, Southland Mall, Westnedge Ave. (1 block south of I-94), Sat. 9am-9pm, Sun. 12noon-5:30pm, T: 75-8ft., F: \$65., A: free, Ronald J. Schobel, 3764 Kathryn, Vicksburg, MI 49097. PH: 616-649-1074 (eves) or 219-255-8740.

Nov 25 MI, Royal Oak. Encore-Con Comic Book & Baseball Card Show, American Legion Hall, 1815 Rochester Rd. (corner of 12 Mile & Rochester Rd.), 10am-4pm, F: \$35., A: \$1.50, Michael Goldman, Suite 231, 19785 W. 12 Mile Rd., Southfield, MI 48076. PH: 313-350-2633.

Dec 30 MI, Livonia. X-Trava Con Comic Book Show, K of C Hall, 19801 Farmington Rd. between 7 Mile & 8 Mile Rd., 10am-4pm, F: \$35., A: \$1.50, Michael Goldman, Suite 231, 19785 W. 12 Mile Rd., Southfield, MI 48076. PH: 313-350-2633.

MINNESOTA

Oct 21 MN, Brooklyn Park. Card & Comic Show, Northwest Inn, I-694 & County Rd. 81, 9am-5pm, T: 35, F: \$30-\$45., A: \$1. Tom Frantzen, PO Box 1043, St. Paul, MN 55104. PH: 612-644-4654.

Oct 28 MN, St. Louis Park. Card & Comic Show, Ambassador Motel, Hwy. 12 & Hwy. 100, 9am-5pm, T: 50, F: \$30-\$45., A: \$1. Tom Frantzen, PO Box 4043, St. Paul, MN 55104. PH: 612-644-4654.

Nov 18 MN, Brooklyn Park. Card & Comic Show, Northwest Inn, I-694 & County Rd. 81, 10am-4pm, T: 35, F: \$30-\$45., A: \$1. Tom Frantzen, PO Box 1043, St. Paul, MN 55104. PH: 612-644-4654.

Dec 16 MN, Brooklyn Park. Card & Comic Show, Northwest Inn, I-694 & County Rd. 81, 10am-4pm, T: 35, F: \$30-\$45., A: \$1. Tom Frantzen, PO Box 1043, St. Paul, MN 55104. PH: 612-644-4654.

Dec 30 MN, St. Louis Park. Card & Comic Show, Ambassador Motel, Hwy. 12 & Hwy.

100, 9am-5pm, T: 50, F: \$30-\$45., A: \$1. Tom Frantzen, PO Box 4043, St. Paul, MN 55104. PH: 612-644-4654.

MISSISSIPPI

Mar 15-17 MS, Biloxi. Coast Con XIV (The Year of the Dragon), Mississippi Gulf Coast Coliseum, Fri. 12noon-9pm, Sat. & Sun. 10am-7pm. Three day full memberships: \$10, until Sept. 1, 1990, \$15, until Dec. 1, 1990, \$20, until Mar. 1, 1991, \$25, at the door. CoastCon, PO Box 1423, Biloxi, MS 39533. PH: 601-762-1309.

MISSOURI

Oct 21 MO, St. Louis. Spector Comic Book Club Show, Kolping House, 4035 Keokuk, 11am-3:30pm, T: 75, F: \$18-\$22., A: \$1, adults, 50¢ kids. Anthony Gladish, 3917 Ohio, St. Louis, MO 63118. PH: 314-773-1548.

Oct 21 MO, St. Louis. Comic Book & Baseball Card Show, Westport Holiday Inn, 1973 Craigshire, 10am-4pm, T: 50-6ft., F: \$25., A: \$1. Midwest Card Shows, 10932 S. Western Ave., Chicago, IL 60643. PH: 312-445-4795.

Oct 27 MO, Neosho. Fall Classic Collectibles & Cards Show, Municipal Auditorium, Main St., 9am-5pm, T: 30, F: \$25, for 1, \$40, for 2, A: 25¢. Jim Taylor, PO Box 399, Neosho, MO 64850. PH: 417-451-4659 or 417-451-3121.

Dec 1 MO, Kansas City. Press Box Show, Ranchmart Shopping Center Auditorium, 95th & Mission Rd., 10am-5pm, T: 50, F: \$35., A: \$1. Richard Arthur, 9226 E. 350 Hwy., Raytown, MO 64133. PH: 816-737-5159.

Dec 2 MO, St. Louis. Spector Comic Book Club Show, Kolping House, 4035 Keokuk, 11am-3:30pm, T: 75, F: \$18-\$22., A: \$1, adults, 50¢ kids. Anthony Gladish, 3917 Ohio, St. Louis, MO 63118. PH: 314-773-1548.

MONTANA

NEBRASKA

Oct 21 NE, South Omaha. River City Comic Book & Baseball Card Show, Sokal Hall, 20th & U St., 9am-4pm, T: 40-8ft., F: \$45., A: 50¢. Bill Bohn, 1108 Colorado St., Bellevue, NE 68005. PH: 402-731-5220 or Greg Pivovar, PH: 402-734-4203.

Nov 4 NE, South Omaha. River City Comic Book & Baseball Card Show, Sokal Hall, 20th & U St., 9am-4pm, T: 40-8ft., F: \$45., A: 50¢. Bill Bohn, 1108 Colorado St., Bellevue, NE 68005. PH: 402-731-5220 or Greg Pivovar, PH: 402-734-4203.

NEVADA

NEW HAMPSHIRE

Oct 25-28 NH, Portsmouth/Newington. Collector-Fest, Newington Mall, Newington Mall (Jct. Spaulding Tpke. & Rt. 1 at Gussling Rd.), A: free, Bill's Card Stop, Bill Gouvalaris, 766 Broadway, Revere, MA 02151. PH: 617-289-8662.

Nov 3 NH, Milford. 2nd Milford Area Senior High School Sports Collector & Comic Book Show, Milford Area Senior High School, 10am-4pm, T: 50, A: \$2, adults, \$1, students. Bill Dod, West St., Milford, NH 03055. PH: 603-673-4201.

NEW JERSEY

Oct 20 NJ, Paramus. Great Eastern Comic Convention, Treadway Paramus Hotel, 601 From Rd., Exit 165 off GSP, Frederic Greenberg, RD 1, Box 25A, Ringoes, NJ 08551. PH: 201-788-6845.

Oct 21 NJ, Piscataway. World of Cards & Comics Convention, New Market Firehouse, 801 South Washington Ave., 10am-4pm, T: 29-8ft., F: \$35., A: \$1.50, under 5 free. Tony "TJ" Grimando, PO Box 23, Dunellen, NJ 08812. PH: 201-968-3886.

Oct 21 NJ, Mt. Laurel. Great Eastern Comic Convention, Budget Motor Lodge, Rt. 73 & Fellowship Rd. Frederic Greenberg, RD 1, Box 25A, Ringoes, NJ 08551. PH: 201-788-6845.

Oct 21 NJ, Brick. Baseball Card & Comic Book Show, VFW Post #8867, Adamston Rd. at Mantoloking Rd., 9:30am-4:30pm, T: 25-8ft., F: \$40., A: free, Ruth Campbell, Box 1090, 314 Ocean Gate Ave., Ocean Gate, NJ 08740. PH: 908-269-9486.

Oct 27-28 NJ, Ledgewood. Collectors Festival, Ledgewood Mall, Rt. 10 East (at Rt. 46), T: 60, F: \$50-\$80., A: free, PO Box 189, Atlantic Highlands, NJ 07716. PH: 201-291-1632.

Oct 27 NJ, Lyndhurst. Nostalgia Con Presents The Meadowlands Classic Television & Toy Convention, Quality Inn, Rt. 3 & 17, 10am-4pm, A: \$3, G.A. Corp, George Downes, PO Box 572, Nutley, NJ 07110. PH: 201-661-3358.

Oct 28 NJ, Springfield. Great Eastern Comic Convention, Holiday Inn, 304 Rt. 22 West (4 miles west of GSP), Frederic Greenberg, RD 1, Box 25A, Ringoes, NJ 08551. PH: 201-788-6845.

Oct 28 NJ, Bayville. Comic & Card Show, First Aid Squad Building, Rt. 9 & Station Rd., 10am-4pm, T: 32-6ft. & 8ft., F: \$15-\$20., A: \$1.50, Devin Queen, 401 Riverside Dr., Bayville, NJ 08721. PH: 201-269-3107.

Nov 3 NJ, Union. Collectors Showcase, Boys & Girls Club, 1050 Jeanette St., 9:30am-3:30pm, T: 45-8ft., F: \$45., A: \$2. Mike Grecco, PO Box 189, Atlantic Highlands, NJ 07716. PH: 201-291-1632. Bob Giberna, PO Box 984, Belle Meade, NJ 08502. PH: 201-874-4837.

Nov 3 NJ, Kenilworth. Comic Book, Sports & Non-Sports Card Show, VFW Hall, 21st GSP Exit 138, left onto Blvd., make left onto 21st St. at 3rd light, 10am-4pm, T: 50, F: \$40., A: free, East Coast Promotions, PO Box 95, Woodbridge, NJ 07095. PH: 201-855-5852.

Nov 4 NJ, Bordentown. Showplace for Collectors, Holiday Inn, Rt. 206 North NJ Tpke Exit 7, 10am-5pm, T: 30, F: \$35., A: \$2. Ruth Campbell, Box 1090, Ocean Gate, NJ 08740. PH: 908-269-9486.

Nov 4 NJ, Wayne. Great Eastern Comic Convention, Fairfield Ramada Inn, Rt. 46 West, 1/4 mile from Willowbrook Mall, Frederic Greenberg, RD 1, Box 25A, Ringoes, NJ 08551. PH: 201-788-6845.

Nov 10 NJ, Morristown. Collectors Festival, Headquarters Plaza Mall, Speedwell Ave. (Rt. 202 & 24), 10am-9pm, T: 60, F: \$50., A: free, Michael R. Reilly, 37 Headquarters Plaza, Morristown, NJ 07960. PH: 201-538-0337.

Nov 11 NJ, New Brunswick. Great Eastern Comic Convention, Hyatt Regency, Two Albany St., Frederic Greenberg, RD 1, Box 25A, Ringoes, NJ 08551. PH: 201-788-6845.

Nov 11 NJ, Toms River. Card & Comic Show, K of C #4969, 10am-4:30pm, T: 30-8ft., F: \$40., A: \$2. Ruth Campbell, Box 1090, 314 Ocean Gate Ave., Ocean Gate, NJ 08740. PH: 908-269-9486.

Nov 17 NJ, Lyndhurst. Nostalgia Cons Meadowlands Film Festival, Quality Inn, Rt. 3 & 17, Saturday at the movies 10:30am-1:30pm, movie auction 2pm, dealers room 10am-4pm, A: \$4, (early admission \$20.), G.A. Corp, George Downes, PO Box 572, Nutley, NJ 07110. PH: 201-661-3358.

Nov 18 NJ, Toms River. Collectors Showcase, Elia Post, 1875, GSP Exit 82, Rt. 37 East, 9:30am-3:30pm, T: 40-8ft., F: \$45., A: \$2. Mike Grecco, PO Box 189, Atlantic Highlands, NJ 07716. PH: 201-291-1632.

Nov 18 NJ, Mt. Laurel. Great Eastern Comic Convention, Budget Motor Lodge, Rt. 73 & Fellowship Rd. Frederic Greenberg, RD 1, Box 25A, Ringoes, NJ 08551. PH: 201-788-6845.

Nov 18 NJ, Bayville. Comic & Card Show, First Aid Squad Building, Rt. 9 & Station Rd., 10am-4pm, T: 32-6ft. & 8ft., F: \$15-\$20., A: \$1.50, Devin Queen, 401 Riverside Dr., Bayville, NJ 08721. PH: 201-269-3107.

Nov 24 NJ, East Brunswick. Comic Book, Non-Sports & Sports Card Show, Sheraton Hotel, Tpke. Exit 9, to 18 South, 10am-4pm, T: 37-4ft., F: \$40., A: \$2, Sergio Cardillo, PO Box 95, Woodbridge, NJ 07095. PH: 201-855-1811.

Nov 25 NJ, Springfield. Great Eastern Comic Convention, Holiday Inn, 304 Rt. 22 West (4 miles west of GSP), Frederic Greenberg, RD 1, Box 25A, Ringoes, NJ 08551. PH: 201-788-6845.

Dec 1 NJ, Piscataway. World of Cards & Comics Convention, New Market Firehouse, 801 S. Washington Ave., 10am-4pm, T: 29-8ft., F: \$35., A: \$1.50, under 5 free. Tony "TJ" Grimando, PO Box 23, Dunellen, NJ 08812. PH: 201-968-3886.

Dec 2 NJ, Hazlet. Collectors Showcase, Ramada Inn, Rt. 35 South GSP Exit 117, 9:30am-3:30pm, T: 40-8ft., F: \$50., A: \$2. Mike Grecco, PO Box 189, Atlantic Highlands, NJ 07716. PH: 201-291-1632.

Dec 2 NJ, Wayne. Great Eastern Comic Convention, Fairfield Ramada Inn, Rt. 46 West, 1/4 mile from Willowbrook Mall, Frederic Greenberg, RD 1, Box 25A, Ringoes, NJ 08551. PH: 201-788-6845.

Dec 8 NJ, Kenilworth. Comic Book, Sports & Non-Sports Card Show, VFW Hall, 21st GSP Exit 138, left onto Blvd., make left onto 21st St. at 3rd light, 10am-4pm, T: 50, F: \$40., A: free, East Coast Promotions, PO Box 95, Woodbridge, NJ 07095. PH: 201-855-5852.

Dec 8 NJ, Paramus. Great Eastern Comic Convention, Treadway Paramus Hotel, 601 From Rd., Exit 165 off GSP, Frederic Greenberg, RD 1, Box 25A, Ringoes, NJ 08551. PH: 201-788-6845.

Dec 9 NJ, Robbinsville. Central NJ Baseball Card & Comic Book Show, Washington Twp. Fire Dept. Rt. 130 Tpke. Exit 7A to I-195 West to Rt. 130 North, 9:30am-3:30pm, T: 42-8ft., A: \$2. Michael Chaudhuri, PO Box 151, Hightstown, NJ 08520. PH: 609-448-7585.

Dec 16 NJ, Mt. Laurel. Great Eastern Comic Convention, Budget Motor Lodge, Rt. 73 & Fellowship Rd. Frederic Greenberg, RD 1, Box 25A, Ringoes, NJ 08551. PH: 201-788-6845.

Dec 16 NJ, Toms River. Card & Comic Show, K of C #4969, 10am-4:30pm, T: 30-8ft., F: \$40., A: \$2. Ruth Campbell, Box 1090, 314 Ocean Gate Ave., Ocean Gate, NJ 08740. PH: 908-269-9486.

Dec 29 NJ, Bordentown. Baseball Card & Comic Book Show, Holiday Inn, NJ Tpke. Exit 7, Rt. 206 North, 10am-5pm, T: 30-6ft., F: \$35., A: \$2. Ruth Campbell, PO Box 1090, Ocean Gate, NJ 08740. PH: 908-269-9486.

Dec 30 NJ, Bayville. Comic & Card Show, First Aid Squad Building, Rt. 9 & Station Rd., 10am-4pm, T: 32-6ft. & 8ft., F: \$15-\$20., A: \$1.50, Devin Queen, 401 Riverside Dr., Bayville, NJ 08721. PH: 201-269-3107.

NEW MEXICO

Nov 10-11 NM, Albuquerque. Comic Book & Baseball Card Collectors Expo, Holiday Inn Midtown, 2020 Menaul Blvd. NE, Sat. 10am-6pm, Sun. 10am-5pm, T: 60, F: \$75., A: \$2.50, Howard Rockman, 1560 Juan Tabo NE, Albuquerque, NM 87112. PH: 505-292-1374.

NEW YORK

Oct 18-21 NY, Olean. Baseball Card & Comic Book Show, Olean Center Mall, 400 North Union St., T: 60-8ft., F: \$100, BergenMania, Cindy Bergen, 1165 McKinney Ln., #1405, Box 507, Pittsburgh, PA 15220. PH: 412-279-3396.

Oct 20 NY, Brooklyn. Bay Ridge Baseball-Sports Card & Comic Book Show, Masonic Club, 7604 4th Ave., 10am-4pm, T: 18-8ft., F: \$50, Fred Parascandolo, 482 Retford Ave., Staten Island, NY 10312. PH: 718-967-9172 or 718-351-4498.

Oct 20 NY, Brooklyn. Baseball Card & Comic Book Show, New Utrecht Reformed Church, 8315 18th Ave., 1pm-7pm, T: 20-8ft., F: \$45., A: \$04, Paul Rogina, 8020 18th Ave., Brooklyn, NY 11214. PH: 718-234-3131 or 718-256-0259.

Oct 21 NY, Amityville. Comic Book, Baseball Card, Coin & Stamp Show, American Legion, 79 Park Ave. (south of Sunrise Hwy. off Rt. 110), 9am-4pm, T: 60, F: \$40., A: free, John Buscarello, PH: 516-249-3328.

Oct 21 NY, Fredonia. Western NY Comic Book, Baseball Card, Toy, Record & Collectibles Show, Masonic Lodge, 321 E. Main St., 10am-3pm, T: 20, F: \$25., A: free, Perry Albert, PO Box 66, Fredonia, NY 14063. PH: 716-672-2913.

Oct 21 NY, Hauppauge. Island Nostalgia Comic & Card Show, Holiday Inn, Off I-19 Exit 55, 10am-4pm, A: 50¢, Dennis, PH: 516-724-7422 daily, 516-234-3030 ext. 450 day of show only.

Oct 21 NY, Flushing. Monthly Comic Book &

Baseball Card Show, Jewish Center, 43-00 171st & Northern Blvd., 9am-5pm, T: 100, F: \$45., A: \$1. Matt, PH: 718-353-6055.

Oct 28 NY, Brooklyn. Comic Book, Baseball Card, Stamp & Coin Show, Golden Gate Inn, Knapp St.-Belt Pkwy. (Exit 9), T: 60, A: free, Harry M. Dubner, 3867 Shore Pkwy., Brooklyn, NY 11235.

Nov 3 NY, Brooklyn. Bay Ridge Baseball-Sports Card & Comic Book Show, Masonic Club, 7604 4th Ave., 10am-4pm, T: 18-8ft., F: \$50, Fred Parascandolo, 482 Retford Ave., Staten Island, NY 10312. PH: 718-967-9172 or 718-351-4498.

Nov 4 NY, East Meadow. The Original LI Monthly Comic Book & Baseball Card Show, Coliseum Motor Inn, 1650 Hempstead Tpke., 10am-4pm, A: free, Starwind Comics, PO Box 66, Fredonia, NY 14063. PH: 716-672-2913 or 516-794-2100 day of show.

Nov 4 NY, Saratoga. MRC Comic Convention, Holiday Inn, Broadway & Circular Sts., 10am-5pm, T: 40-6ft., F: \$45., A: \$3, MRC Comics, RD #2, Box #150A, Averill Park, NY 12018. PH: 518-283-5306.

Nov 11 NY, Rockville Centre. LI Comic Book & Collectors Market Convention, Holiday Inn, 173 Sunrise Hwy., 10am-5pm, T: 45, F: \$45., A: free, Cosmic Comics & Books, 246 Merrick Rd., Oceanside, NY 11572. PH: 516-763-1133.

Nov 11 NY, Brooklyn. Comic Book, Baseball Card, Stamp & Coin Show, Golden Gate Inn, Knapp St.-Belt Pkwy. (Exit 9), T: 60, A: free, Harry M. Dubner, 3867 Shore Pkwy., Brooklyn, NY 11235.

Nov 11 NY, New York City. Great Eastern Comic Convention, New York Penta Hotel, 401 Seventh Ave. at 33rd St., Frederic Greenberg, RD 1, Box 25A, Ringoes, NJ 08551. PH: 201-788-6845.

Nov 18 NY, Fredonia. Western NY Comic Book, Baseball Card, Toy, Record & Collectibles Show, Masonic Lodge, 321 E. Main St., 10am-3pm, T: 20, F: \$25., A: free, Perry Albert, PO Box 66, Fredonia, NY 14063. PH: 716-672-2913.

Nov 18 NY, Hauppauge. Island Nostalgia Comic & Card Show, Holiday Inn, Off I-19 Exit 55, 10am-4pm, A: 50¢, Dennis, PH: 516-724-7422 daily, 516-234-3030 ext. 450 day of show only.

(EVENTS, Page 88)

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TITLE		GOOD	VG	FINE	VF	NM	MINT
Action Comics	1	\$4,500.00	\$9,000.00	\$12,000.00	\$20,000.00	\$30,000.00	\$61,000.00
Action Comics	242	25.00	45.00	80.00	150.00	300.00	700.00
Adventure	40	300.00	600.00	900.00	1,600.00	3,000.00	6,000.00
Adventure	210	80.00	180.00	300.00	500.00	800.00	1000.00
All-American	16	800.00	1,600.00	3,000.00	5,000.00	7,000.00	10,500.00
Amazing Fantasy	15	220.00	390.00	800.00	1,700.00	2,600.00	4,000.00
Amazing Man	5	500.00	1000.00	1800.00	3000.00	5000.00	9000.00
Arrow	1	85.00	160.00	255.00	400.00	700.00	1,000.00
Atom	1	20.00	40.00	60.00	90.00	140.00	275.00
Avengers	1	75.00	150.00	250.00	400.00	675.00	900.00
Batman	1	3,000.00	4,500.00	6,500.00	10,000.00	15,000.00	21,000.00
Batman	47	80.00	160.00	240.00	400.00	800.00	1,500.00
Brave & the Bold	28	85.00	165.00	320.00	550.00	920.00	1,500.00
Capt. America	1	800.00	1,600.00	2,500.00	4,200.00	6,000.00	9,000.00
Classic Comics	1	200.00	400.00	600.00	1,100.00	1,700.00	2,700.00
Daring Mystery	1	300.00	500.00	725.00	1,000.00	1,400.00	2,000.00
Detective	1	2,800.00	3,700.00	6,400.00	10,000.00	12,000.00	21,000.00
Detective	27	4,500.00	8,500.00	10,000.00	20,000.00	38,500.00	66,000.00
Detective	29	430.00	800.00	1,300.00	2,600.00	3,500.00	4,500.00
Detective	35	200.00	375.00	650.00	1,100.00	1,900.00	3,000.00
Detective	38	500.00	1,100.00	1,800.00	3,000.00	5,200.00	9,000.00
Detective	40	140.00	300.00	450.00	700.00	1,000.00	1,600.00
Detective	140	80.00	150.00	275.00	400.00	700.00	1,100.00
Detective	168	100.00	200.00	375.00	700.00	1,000.00	2,000.00
Donald Duck F.C.	9	250.00	500.00	750.00	1,200.00	1,700.00	2,400.00
Famous Funnies	1	400.00	600.00	900.00	1,600.00	2,200.00	3,500.00
Fantastic Four	1	250.00	400.00	800.00	1,500.00	2,500.00	4,100.00
Flash	105	90.00	150.00	250.00	550.00	1000.00	1,500.00
Flash Comics	1	700.00	1,500.00	2,200.00	3,900.00	4,700.00	7,000.00
Flash Comics	104	150.00	250.00	480.00	750.00	1,350.00	1,800.00
Funny Pages	2810	100.00	200.00	350.00	630.00	900.00	1,400.00
Green Lantern GA	1	500.00	800.00	1,100.00	1,800.00	3,000.00	4,000.00
Green Lantern SA	1	100.00	200.00	260.00	400.00	600.00	1,000.00
Human Torch	2(8)	375.00	500.00	900.00	1,600.00	2,700.00	3,500.00
Incredible Hulk	1	100.00	200.00	350.00	600.00	800.00	1,500.00
JL	1	85.00	180.00	300.00	500.00	1,000.00	1,500.00
Journey Into Mystery	83	100.00	200.00	300.00	475.00	800.00	1,500.00
Jumbo Comics	1	400.00	800.00	1,300.00	2,500.00	3,300.00	6,000.00
March of Comics	1	325.00	600.00	900.00	1,300.00	1,700.00	2,100.00
Marvel Comics	1	3,500.00	5,000.00	8,000.00	13,000.00	18,000.00	25,000.00
More Fun Comics	52	1000.00	1,800.00	3,000.00	5,000.00	8,900.00	12,000.00
More Fun Comics	101	200.00	450.00	650.00	1,050.00	1,400.00	2,000.00
New Fun Comics	1	1,500.00	3,000.00	5,000.00	8,000.00	13,000.00	22,000.00
Showcase	4	225.00	400.00	750.00	1,400.00	2,900.00	5,200.00
Showcase	13	50.00	125.00	200.00	375.00	600.00	1,000.00
Showcase	22	70.00	140.00	220.00	400.00	640.00	1,200.00
Spiderman	1	225.00	350.00	700.00	1,300.00	2,000.00	4,000.00
Superman	1	3,500.00	6,200.00	9,500.00	14,000.00	25,000.00	45,000.00
Tales of Suspense	39	100.00	200.00	300.00	500.00	800.00	1,500.00
Tales To Astonish	27	80.00	160.00	250.00	450.00	775.00	1,100.00
Whiz	1	2,000.00	4,000.00	6,000.00	9,000.00	14,000.00	19,000.00
X-Men	1	110.00	250.00	400.00	600.00	800.00	1,500.00

EVENTS

(From Page 87)

- Nov 23-25 NY**, Manhattan. Creation Thanksgiving '90, Penta Hotel, 33rd & 7th Ave., 11am-7pm, F: \$325. Creation, 145 Jericho Turnpike, Mineola, NY 11501.
- Nov 24 NY**, Amityville. Comic Book, Baseball Card, Coin & Stamp Show, American Legion, 79 Park Ave. (south of Sunrise Hwy. off Rt. 110), 9am-4pm, T: 60, F: \$40, A: free. John Buscarello, PH: 516-249-3328.
- Nov 25 NY**, Brooklyn. Comic Book, Baseball Card, Stamp & Coin Show, Golden Gate Inn, Knapp St.-Belt Pkwy. (Exit 9), T: 60, A: free. Harry M. Dubner, 3867 Shore Pkwy., Brooklyn, NY 11235.
- Dec 1 NY**, Brooklyn. Baseball Card & Comic Book Show, New Utrecht Reformed Church, 8315 18th Ave., 1pm-7pm, T: 25-8ft., F: \$50, A: 50¢. Don Colacchio, 8020 18th Ave., Brooklyn, NY 11214. PH: 718-234-3131. Paul Rogina, PH: 718-372-3446.
- Dec 2 NY**, East Meadow. The Original LI Monthly Comic Book & Baseball Card Show, Coliseum Motor Inn, 1650 Hempstead Tpke., 10am-4pm, A: free. Starwind Comics, PO Box 66, Fredonia, NY 14063. PH: 716-672-2913 or 516-794-2100 day of show.
- Dec 2 NY**, Amityville. Comic Book, Baseball Card, Coin & Stamp Show, American Legion, 79 Park Ave. (south of Sunrise Hwy. off Rt. 110), 9am-4pm, T: 60, F: \$40, A: free. John Buscarello, PH: 516-249-3328.
- Dec 2 NY**, Bellerose. Baseball Card & Comic Book Show, Bellerose Jewish Center, 254-04 Union Tpke. (near Little Neck Pkwy.), 10am-4pm, T: 20-8ft., F: \$40, for 1, \$75, for 2, A: \$1. Steven Groger, 88-25 184th St., Hollis, NY 11423. PH: 718-291-4281.
- Dec 6 NY**, Brooklyn. Baseball Card & Comic Book Show, Delmonte, 1870 Bath Ave., 5pm-10pm, T: 30-8ft., F: \$45, A: 50¢. Don Colacchio, 8020 18th Ave., Brooklyn, NY 11214. PH: 718-234-3131. Paul Rogina, PH: 718-372-3446.
- Dec 8 NY**, Brooklyn. Bay Ridge Baseball-Sports Card & Comic Book Show, Masonic Club, 7604 4th Ave., 10am-4pm, T: 18-8ft., F: \$50. Fred Parascandolo, 482 Retford Ave., Staten Island, NY 10312. PH: 718-967-9172 or 718-351-4498.
- Dec 8 NY**, Hempstead. LI Nostalgia Con, Grand

- Royal Hotel, S. Pkwy. Exit 19 or LIE Exit 39 (3 minutes west of Nassau Coliseum), 10am-5pm, A: \$3. G.A. Corp. George Downes, PO Box 572, Nutley, NJ 07110. PH: 201-661-3358.
- Dec 9 NY**, Rockville Centre. LI Comic Book & Collectors Market Convention, Holiday Inn, 173 Sunrise Hwy., 10am-5pm, T: 45, F: \$45, A: free. Cosmic Comics & Books, 246 Merrick Rd., Oceanside, NY 11572. PH: 516-763-1133.
- Dec 9 NY**, Brooklyn. Comic Book, Baseball Card, Stamp & Coin Show, Golden Gate Inn, Knapp St.-Belt Pkwy. (Exit 9), T: 60, A: free. Harry M. Dubner, 3867 Shore Pkwy., Brooklyn, NY 11235.
- Dec 9 NY**, Staten Island. Collectors Showcase Show, Labetti Post #2159, SI Expy. to 390 Hylan Blvd., 9:30am-3:30pm, T: 45-6ft., F: \$45, A: \$2. Mike Grecco, PO Box 189, Atlantic Highlands, NJ 07716. PH: 201-291-1632. Bob Giberna, PO Box 984, Belle Meade, NJ 08502. PH: 201-874-4837.
- Dec 9 NY**, New York City. Great Eastern Comic Convention, New York Penta Hotel, 401 Seventh Ave. at 33rd St. Frederic Greenberg, RD 1, Box 25A, Ringoes, NJ 08551. PH: 201-788-6845.
- Dec 16 NY**, Fredonia. Western NY Comic Book, Baseball Card, Toy, Record & Collectibles Show, Masonic Lodge, 321 E. Main St., 10am-3pm, T: 20, F: \$25, A: free. Perry Albert, PO Box 66, Fredonia, NY 14063. PH: 716-672-2913.
- Dec 20 NY**, Brooklyn. Winter Holiday Card & Comic Book Show, Colonial Mansion, 1933 Bath Ave., 5pm-10pm, T: 30-6ft., F: \$40, A: 50¢. Paul Rogina, 8020 18th Ave., Brooklyn, NY 11214. PH: 718-234-3131. Al Colonno, PH: 718-372-3446.
- Dec 23 NY**, Brooklyn. Comic Book, Baseball Card, Stamp & Coin Show, Golden Gate Inn, Knapp St.-Belt Pkwy. (Exit 9), T: 60, A: free. Harry M. Dubner, 3867 Shore Pkwy., Brooklyn, NY 11235.
- Dec 23 NY**, Albany. Great Eastern Comic Convention, Albany Marriott, 189 Wolf Rd. Frederic Greenberg, RD 1, Box 25A, Ringoes, NJ 08551. PH: 201-788-6845.
- Dec 27 NY**, Brooklyn. Holiday Baseball Card & Comic Book Show, Crystal Terrace, 49 Ave. T, 5pm-10pm, T: 30-6ft., F: \$40, A: 50¢. Paul Rogina, 8020 18th Ave., Brooklyn, NY 11214. PH: 718-234-3131. Al Colonno, PH: 718-372-3446.

- 718-372-3446.
- Dec 29 NY**, Brooklyn. Baseball Card & Comic Book Show, New Utrecht Reformed Church, 8315 18th, 1pm-7pm, T: 25-8ft., F: \$50, A: 50¢. Don Colacchio, 8020 18th Ave., Brooklyn, NY 11214. PH: 718-234-3131. Paul Rogina, PH: 718-372-3446.
- NORTH CAROLINA**
- Nov 4 NC**, Greensboro. ACME Con 7, Airport Hilton, 140 at Guilford-Jamestown Rd. Exit, 10am-6pm, T: 46-6ft., & 8ft., F: \$75-\$95, A: \$3. Jim Amash, 348 S. Elm St., Greensboro, NC 27401. PH: 919-272-5994 or 919-288-4824 eves.
- Nov 7 NC**, Statesville. Comic Con I, Howard Johnson Lodge, 1209 Monroe St., 10am-5pm, T: 35-6ft., F: \$40, A: \$1. Comix, Etc., 100 Main Ave. NW, Hickory, NC 28601. PH: 704-322-3444.
- Nov 10 NC**, Asheville. Comic Book & Star Trek Show, Holiday Inn, Airport Exit #9 off I-26, 11am-4:30pm, T: 24-6ft., F: \$45, A: \$3. Asheville Show, c/o O. Ogletree, 810 Club Lakes Pkwy., Lawrenceville, GA 30244. PH: 404-381-7272.
- Nov 17-18 NC**, Asheville. Land of the Sky Hobby Show, Western NC Agricultural Center, Exit #9 I-26 E., Sat. 9am-5pm, Sun. 10am-4pm, T: 250, F: \$25, A: \$3. adults, \$1. ages 6-12. Carolina Hobby Expo, 3452 Odell School Rd., Concord, NC 28027. PH: 704-786-8373.
- Dec 1 NC**, Charlotte. Comic Book & Star Trek Show, Holiday Inn Airport, I-85 at Little Rock Rd., 11am-4:30pm, T: 24-6ft., F: \$45, A: \$3. Charlotte Show, c/o O. Ogletree, 810 Club Lakes Pkwy., Lawrenceville, GA 30244. PH: 404-381-7272.
- Dec 8 NC**, Raleigh. Carolina Comic Con, Ramada Inn-Crabtree, 3920 Arrow Dr. (Hwy. 70 West), 10am-4pm, T: 22, F: \$50, A: free. Lyn Anderson, PO Box 51751, Raleigh, NC 27609. PH: 919-790-9026.
- Dec 29 NC**, Raleigh. Jubilee Comic Book & Science Fiction Convention, Marriott, 4500 Marriott Dr., 10am-4pm, F: \$50, A: \$3. Jubilee Enterprises, 11910 Asbury Dr., Fort Washington, MD 20744. PH: 301-292-4587.

NORTH DAKOTA

- Dec 2 ND**, Fargo. Comic Book & Baseball Card Show, Holiday Inn, 13th Ave. South & I-29, Sat. 9am-5pm, Sun. 10am-4:30pm, T: 40, F: \$45. Kevin J. Bergson, PH: 701-235-2562.

OHIO

- Oct 21 OH**, Cleveland. Saturday's Child Nostalgia Fest (C.D.F.M.P.S.F.), Days Inn North Randall, 4600 Northfield Rd. (Ohio Rt. 8 at Emery Rd.), 11am-5pm, T: 88, F: \$57, A: \$2. Joe Tricarichi, 2520 Ashurst Rd., Cleveland, OH 44118. PH: 216-932-8596.
- Oct 26-28 OH**, Zanesville. Baseball, Comic Book & Paper Show, Colony Square Mall, North Maple Ave., Rt. 60 N., Fri. & Sat. 10am-9pm, Sun. 12noon-5:30pm, T: 50, F: \$60, A: free. Ron Hilbert, PO Box 67, Unionville Center, OH 43077. PH: 614-873-4552.
- Oct 27 OH**, Canton. Jubilee Comic Book & Science Fiction Convention, Parke Hotel, 4343 Everhard Rd., 10am-4pm, F: \$50, A: \$3. Jubilee Enterprises, 11910 Asbury Dr., Fort Washington, MD 20744. PH: 301-292-4587.
- Oct 27 OH**, Akron. Baseball Card & Comic Show, Best Western Executive Inn, Gilchrist Rd. & I-76 (3 miles east of I-77), 10am-5pm, T: 35-6ft., F: \$35, for 1, \$65, for 2, \$30. each add'l, A: \$1.50. ABM Ent., Dan Bliss, 256 Shawnee Trail, Aurora, OH 44202. PH: 216-562-3428.
- Oct 28 OH**, Columbus. Jubilee Comic Book & Science Fiction Convention, Hilton East, I-70 at Hamilton Rd., 10am-4pm, F: \$50, A: \$3. Jubilee Enterprises, 11910 Asbury Dr., Fort Washington, MD 20744. PH: 301-292-4587.
- Nov 11 OH**, Cleveland. Mid-Ohio-Con, Sheraton Cleveland City Centre Hotel, E. 9th & St. Clair (downtown), 10am-5pm, A: \$5, under 12 free. R.A.P. Productions, PO Box 3831, Mansfield, OH 44907.

"N/A" in our con list means the information is Not Available. When you see "adm. N/A," it does not mean there is no admission. It means we don't know what the admission is. As for our other abbreviations: "C" means comics; "Cd" means cards (sports and non-sports); "DW" means Doctor Who; "F" means fantasy; "G" means gaming; "M" means movies; "P" means pulps; and "SF" means science fiction. "A" means admission price; "F" means table fee; and "T" means number of tables available. Comics conventions and shows are listed free.

- Nov 11 OH**, Aurora. Sportscard & Comic Show, Woodland's Inn, Rt. 43 (next to Sea World), 10am-5pm, T: 40-6ft., F: \$30, A: \$1.50. Dan Bliss, 256 Shawnee Trail, Aurora, OH 44202. PH: 216-562-3428.
- Nov 11 OH**, Dayton. Nostalgia Collectors Show, Holiday Inn, I-675, Exit 17, 10am-4pm, T: 50, F: \$30, A: \$1.75. Tom Scroggy, 252 Alaska St., Dayton, OH 45404. PH: 461-5740.
- Nov 17-18 OH**, Columbus. Baseball Card & Comic Book Show, Scarborough Mall, I-270 at Brice Rd., Sat. 10am-9pm, Sun. 12noon-5pm, T: 50, F: \$60, A: free. Ron Hilbert, PO Box 67, Unionville Center, OH 43077. PH: 614-873-4552.
- Nov 18 OH**, Parma Heights. Greater Cleveland Paperback Book Show #4, Yorktown Recreation, 6218 Pearl Rd. (US #42), 11am-5pm, T: 25, F: \$30, A: \$2. 11am-5pm, early entry 10am-11am \$6. Mike Glagola, PO Box 29598, Parma, OH 44129. PH: 216-885-4039 9pm-11pm.
- Nov 24-25 OH**, Lima. Baseball Card & Comic Book Show, Lima Mall, St. Rt. 309 North, Sat. 10am-9pm, Sun. 12noon-5:30pm, T: 55, A: free. Ron Hilbert, PO Box 67, Unionville Center, OH 43077. PH: 614-873-4552.
- Dec 2 OH**, Columbus. Paper Fair, Veterans Memorial Convention Center, 300 West Broad St., A: \$2.50. Columbus Productions, Inc., 3280 Riverside Dr., Suite 18, Columbus, OH 43221. PH: 614-459-7469.
- Jan 20 OH**, Cleveland. Saturday's Child Nostalgiafest (C.D.F.M.P.S.F.), Days Inn North Randall, 4600 Northfield Rd. (Ohio Rt. 8 at Emery Rd.), 11am-5pm, T: 88, F: \$57, A: \$2. Joe Tricarichi, 2520 Ashurst, Cleveland, OH 44118. PH: 216-932-8596.
- May 31-Jun 2 OH**, Akron. OPTICON 91 (G. F. C.), University of Akron, 302 East Buchtel Ave., Fri. 12noon-12pm, Sat. 8am-12pm, Sun. 8am-8pm, F: \$65, for 1, \$50, for 2 through 5, \$200, for 5 before Dec. 31, A: \$15. weekend or daily. Bob Kindel, Box 4876, Akron, OH 44310. PH: 216-535-2024.

OKLAHOMA

- Nov 2-4 OK**, Oklahoma City. SoonerCon 6, Central Plaza Hotel, I-35 & Eastern, 3-day Pre-reg: \$10, by May 31, \$15, by Oct 15, \$20, at the door. SoonerCon 6, PO Box 1701, Bethany, OK 73008.
- Feb 8-10 OK**, Norman. PsurrealCon, Sheraton Hotel, Registration \$10, until Nov 1, 1990, \$12, until Feb 7, 1991, \$15, at the door. Nosta/PsurrealCon, Oklahoma Memorial Union, Room 215A, Norman, OK 73019.

OREGON

- Oct 21 OR**, Portland. Comic Book Show #27, Memorial Coliseum, Broadway & Weidler, 10am-5pm, T: 100, F: \$50, A: \$1.50. Second Genesis, 5860 NE Going St., Portland, OR 97218. PH: 503-281-1821.

PENNSYLVANIA

- Oct 21 PA**, Pittsburgh/Monroeville. Pulse Con 2: Octoberfest!, Radisson Hotel Monroeville, 101 Mall Blvd., 10am-4pm, T: 60 (6,000 sq. ft. of comics), F: \$30, A: \$1. Spahr Schmitt, 1204 Richmond Ave., Pittsburgh, PA 15218. PH: 412-371-4420.
- Oct 21 PA**, Pittsburgh. Baseball Card & Comic Book Show, Holiday Inn, McKnight Rd., T: 60-8ft., F: \$40. BergenMania, Cindy Bergen, 1165 McKinney Ln., #1405, Box 507, Pittsburgh, PA 15220. PH: 412-279-3396.
- Oct 21 PA**, Greensburg. Baseball Card & Comic Book Show, Sheraton Inn, Rt. 30, T: 60-8ft., F: \$40. BergenMania, Cindy Bergen, 1165 McKinney Ln., #1405, Box 507, Pittsburgh, PA 15220. PH: 412-279-3396.
- Oct 27-28 PA**, Philadelphia. Eagle Con, Center City Holiday Inn, 18th & Market Sts., Sat. 11am-7pm, Sun. 11am-4pm, T: 90, F: \$250, A: \$10, for 2 days. For Dealer Info: CBRI, Mike Clark, 839 W. Lancaster Ave., Bryn Mawr, PA 19010. PH: 215-527-6236. Convention Hotline: PH: 800-726-6422.
- Oct 28 PA**, Ellwood City. Comic Book & Baseball Card Show, Wurttemberg/Perry Volunteer Fire Hall, Rt. 488 off of I-79 (follow signs), 10am-5pm, T: 34-8ft., F: \$35, A: \$1. Todd McDevitt, RD #1, Box 245, Ellwood City, PA 16117. PH: 412-758-2324 or 412-752-9483.
- Nov 4 PA**, Monroeville. Jubilee Comic Book & Science Fiction Con., Howard Johnsons, 2750 Mossdale Blvd., 10am-4pm, F: \$50, A: \$3. Jubilee Enterprises, 11910 Asbury Dr., Fort Washington, MD 20744. PH: 301-292-4587.
- Nov 10 PA**, Philadelphia. Great Eastern Comic Convention, City Line Holiday Inn, Exit 33 off Schuylkill Expy. Frederic Greenberg, RD 1, Box 25A, Ringoes, NJ 08551. PH: 201-788-6845.
- Nov 11 PA**, York. York-Con V, Holiday Inn, Rt. 30, 334 Arsenal Rd., 10am-4pm, T: 30, F: \$35, A: \$3. Ned Sennit & Bill Wahl, 1201 Carlisle Rd., York, PA 17404. PH: 717-843-6516.

- Nov 11 PA**, Allentown. Jubilee Comic Book & Science Fiction Con., Allentown Hilton, 9th & Hamilton St., 10am-4pm, F: \$50, A: \$3. Jubilee Enterprises, 11910 Asbury Dr., Fort Washington, MD 20744. PH: 301-292-4587.
- Nov 11 PA**, Philadelphia. Serendipity Show, Holiday Inn at King of Prussia Mall, 11am-4:30pm, T: 40, F: \$60, A: \$3. Bob Horn, 4 Oak Rd., Elktion, MD 21921. PH: 301-398-6685.
- Nov 25 PA**, Philadelphia. Serendipity Show, St. David's Inn, Rt. 30 (between Wayne & Villanova), 11am-4:30pm, T: 35, F: \$50, A: \$3. Bob Horn, 4 Oak Rd., Elktion, MD 21921. PH: 301-398-6685.
- Dec 1 PA**, Altoona. Jubilee Comic Book & Science Fiction Convention, Ramada Inn, 1 Sheraton Dr., 10am-4pm, F: \$50, A: \$3. Jubilee Enterprises, 11910 Asbury Dr., Fort Washington, MD 20744. PH: 301-292-4587.
- Dec 2 PA**, Harrisburg. Jubilee Comic Book & Science Fiction Con., Sheraton Hotel, I-83 Exit 18A, New Cumberland, 10am-4pm, F: \$50, A: \$3. Jubilee Enterprises, 11910 Asbury Dr., Fort Washington, MD 20744. PH: 301-292-4587.
- Dec 15 PA**, Philadelphia. Great Eastern Comic Convention, City Line Holiday Inn, Exit 33 off Schuylkill Expy. Frederic Greenberg, RD 1, Box 25A, Ringoes, NJ 08551. PH: 201-788-6845.

PUERTO RICO

RHODE ISLAND

- Nov 4 RI**, Providence. East Side Comics & Cards Show, C of K Hall, 157 Gano St., 9:30am-3:30pm, T: 40, F: \$25, A: \$1. Robert A. Yermian, 120 Bolton Ave., Providence, RI 02908. PH: 401-831-7797.
- Nov 15 RI**, Woonsocket. Baseball Card & Comic Book Show, Elks Hall, 380 Social St., 6pm-10pm, T: 42, F: \$20, A: \$1. Bill Bryda, PO Box 1921, Woonsocket, RI 02895. PH: 401-765-0933.
- Nov 18 RI**, Providence. Pro-Con, Holiday Inn-Downtown, Atwells Ave., A: \$1.50. Ocean State Creations, Bob Anatone, 1044 Mineral Spring Ave., N. Providence, RI 02904. PH: 401-728-0753.
- Nov 25 RI**, Warwick. Collectibles Show, Howard Johnsons Lodge, Exit 15 off 95, 9:30am-4:30pm, T: 58-6ft., F: \$40, A: \$1. J.A.S. Promotions, Jonathan Scungio, 1191 Greenwich Ave., Warwick, RI 02886. PH: 401-732-5122.

SOUTH CAROLINA

- Oct 20-21 SC**, Columbia. Columbia Comic & Fantasy Fair, Holiday Inn-Coliseum, 630 Assembly Dr., New Dimension Comics, 2609 Central Ave., Charlotte, NC 28205. PH: 704-372-4376.
- Nov 25 SC**, Spartanburg. Spartacon 7, Holiday Inn West, I-85 at I-26, 10am-5pm, T: 35, F: \$35, A: free. D.W. Howard, 344 Merrimon Ave., Asheville, NC 28801. PH: 803-576-4990.

SOUTH DAKOTA

TENNESSEE

- Nov 3-4 TN**, Chattanooga. Shriners Comics & Cards Show, Alhambra Temple, 1000 Alhambra Dr., Sat. 9am-6pm, Sun. 9am-5pm, T: 70, F: \$35, A: \$2, under 10 free. Huey Smith, 706 Roberta Dr., Apt. C, Rossville, GA 30741. PH: 404-866-7320.
- Nov 17 TN**, Knoxville. Classy Con 14, Holiday Inn Northwest, I-75 at Merchants Rd., Exit 108, 10am-4pm, T: 35, F: sold out, A: \$2. Mark Derrick, 3244 Castle Ave., East Ridge, TN 37412. PH: 615-624-3702.
- Nov 24 TN**, Chattanooga. Collector's Expo, Ramada Inn, I-24 & 4th Ave. Exit, 2000 E. 23rd St., 10am-6pm, T: 20-6ft., F: \$35, A: \$1. Dana Pinkard, 404-235-2179, Rome, GA 30161. PH: 404-235-2179.
- Dec 8 TN**, Knoxville. Comics & Cards Collectors Expo, Knoxville-Alcoa Ramada Inn-Airport, Hwy. 129, 10am-5pm, T: 20-6ft., F: \$35, A: \$1. Amazing World of Fantasy, Dana Pinkard, 2518 Shorter Ave., Rome, GA 30161. PH: 404-235-2179.
- Jan 12 TN**, Knoxville. Comic Book & Star Trek Show, Holiday Inn NW, I-75 at Merchants Rd., 11am-4:30pm, T: 24-6ft., F: \$45, A: \$3. Knoxville Show, c/o O. Ogletree, 810 Club Lakes Pkwy., Lawrenceville, GA 30244. PH: 404-381-7272.

TEXAS

- Oct 20-21 TX**, North Richland Hills. Comics, Coins, Stamps & Sports Cards Convention, The Outlet Mall of America, 5201 Rufe Snow, Sat. 10am-9pm, Sun. 12noon-5pm, T: 50-8ft., F: \$50, A: free. T.J.'s Baseball Cards, 5429 Stanley Keller Rd., Haltom City, TX 76117. PH: 817-485-8212.
- Oct 20-21 TX**, San Angelo. Comic & Sports Cards Convention, Days Inn, 333 Rio Concho Dr., Sat. 9am-7pm, Sun. 9am-5pm, T: 80, F: \$45, A: \$1. Dale or Raymond Anderson, Classic Comics & Sports Cards, 24 S. Magdalen, San Angelo, TX 76903. PH: 915-657-0297 after 5:30pm.
- Oct 21 TX**, Amarillo. Comic Book & Baseball Card Show, Travel Lodge (formerly Howard Johnsons), 3205 I-40 East, T: 30, F: \$30, A: \$1. Rick Harris, PO Box 2335, Lubbock, TX 79408. PH: 806-795-2543.
- Oct 21 TX**, Waco. Comics, Cards & Toys Convention, Sheraton, 801 S. Fourth St. at I-35, 10am-5pm, T: 20, F: \$35, A: \$1. Apache Enterprises, Richard L. Saunders, PO Box 3012, Willis, TX 77378.
- Oct 28 TX**, El Paso. Second Holiday Toy Show, Airport Hilton Inn, Airway Blvd., 10am-5pm, T: 120, F: \$40, before Sept. 15, \$45, after, A: \$1.50. Joseph A. Shepherd, 11325 Lake Nemi, El Paso, TX 79936. PH: 915-855-1393.
- Nov 3-4 TX**, Austin. Collectors Exposition, Palmer Auditorium, South First & Riverside, Sat. 9am-6pm, Sun. 10am-4pm, T: 220, F: \$60, A: \$2.50. Bill Wallace, 1201 Alegria, Austin, TX 78757. PH: 512-454-9882.
- Nov 10 TX**, San Antonio. Comic & Card Collectibles Show, Econo Lodge, 333 NW Loop 410 at San Pedro, 10am-6pm, T: 46, F: \$45, A: free. Richard Deck, 5019 LaHaya, San Antonio, TX 78233. PH: 512-655-6557.

(EVENTS, Page 95)



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Covina, CA 91723
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Brea, CA 92621
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1414 S. Azusa Ave. #B-8
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Arvada, CO 80003
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Orange, CT 06477
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Derby, CT 06418
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Captain Blue Hen
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Rte. 113
Dover, DE 19901
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Comicmania
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First State Plaza Shopping Center
Stanton, DE 19804
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Over 200,000 comics in stock. Send us your want lists.

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Davie, FL 33328
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Sunrise, FL 33351
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Baltimore, MD 21202
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The following is a listing of comic shops across the country, arranged by state. Be sure to mention that you saw it in CBG! Retailers listed in bold type carry The Comics Buyer's Guide.

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Collectibles Unlimited
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Collectibles Unlimited
20 Canal St.
Laconia, NH 03246
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A & S Comics & Cards
7113 Bergenline Ave.
North Bergen, NJ 07047
201-869-0280
New & Back Issues-Baseball Cards-Supplies
Games-Accessories-Shirts-Posters

A & S Comics
67 S. Washington Ave.
Bergenfield, NJ 07621
(201) 384-2307
New & Back Issues-Baseball Cards-Supplies
Games-Accessories-Shirts-Posters.

A & S Comics & Cards
396 Cedar Lane
Teaneck, NJ 07666
201-801-0500
New & Back Issues-Baseball Cards-Supplies
Games-Accessories-Shirts-Posters

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339 Franklin Ave.
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Chester, NJ 07930
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10-7, Monday & Saturday 10-6, Sunday
closed.

Fat Moose Comics and Games
235 Ridgedale Ave.
Cedar Knolls, NJ 07927
201-898-4734
New comics discounted, baseball cards,
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Monday-Saturday 10-9:30, Sunday 12-5.

Hobby Heaven, Inc.
364 Monroe Ave.
Kenilworth, NJ 07033
201-272-4634
Comics, new & back issue, baseball cards,
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Hobby Shop
State Hwy. 34
Strathmore Shopping Center
Aberdeen, NJ 07747
201-583-0505
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400 Bloomfield Ave.
Wellmont Theater Bldg.
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Passaic Book Center
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Passaic, NJ 07055
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Shore Video
Comics & Baseball Cards
615 Lacey Rd.
Forked River, NJ 08731
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Sparkle City Comics
Glassboro, NJ
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Top prices paid for Collections!!!!

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Long Island's foremost professional comic
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100 Main St.
Dobbs Ferry, NY 10522
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Nesconset Highway
Hauppauge Shopping Center
Hauppauge, NY 11788
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comic books, sports cards, stamps,
supplies.

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Lindenhurst, NY 11757
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Park Plaza Shopping Center
Lake Ronkonkoma, NY 11779
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Centorcomics
47-24 Bell Blvd. (Suite 204)
Bayside, NY 11361
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Babylon, NY 11702
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Middletown, OH 45042
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Sunday October 28th, 1990

10:00 am - 5:00 pm

Admission: \$3.00, 12

& Under \$2.00

Dealer Tables Before

Oct. 15/90: \$20/25/30

After Oct. 22/90,

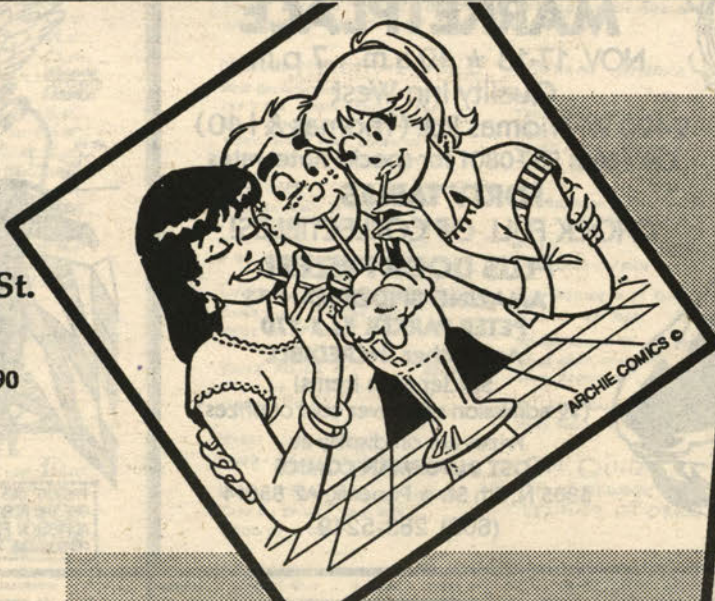
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IN TACOMA NOVEMBER 4, 1990



JAVIER SALTARES
artist:
GHOST RIDER

RANDY STRATLEY
writer/editor
& **CHRIS WARNER**
artist/editor
DARKHORSE COMICS



TACOMA DOME

Exhibition Hall
2727 East D Street
Tacoma, Washington

Sunday November 4th, 1990

10:00 am - 5:00 pm

Admission: \$3.00, 12 &

Under \$2.00

Dealer Tables Before

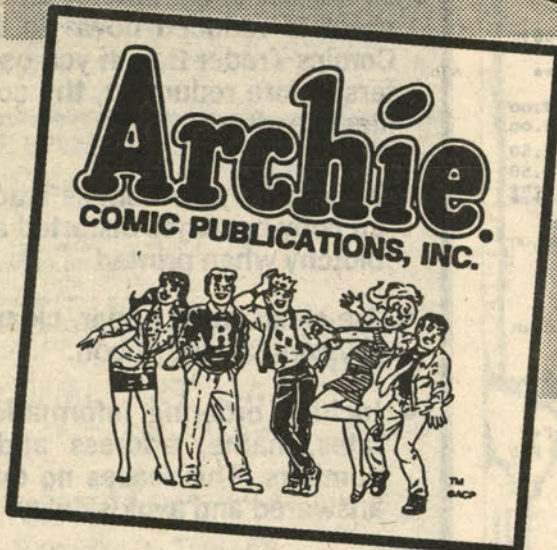
Oct. 22/90: \$40/45/50

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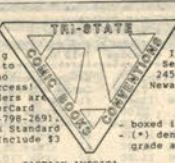
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TCM, The Cartoon Magazine is a fanzine dedicated to publishing artwork submitted by you! The new TCM series has many various features. Below are some art ideas designed to help inspire your creations. Submissions information is located at the bottom of this announcement. An acknowledgment for your artwork, a complimentary copy of The Cartoon Magazine will be issued to you when ten or more pieces of your artwork have been chosen to be published in TCM.

TCM ROBOT PAGES

Robots are currently helping industries all around the world. Their precise movements and high level of endurance allow them to carry out processes faster and sometimes more efficiently than humans. TCM will print your futuristic robot drawings, whether the robot is designed to help around the house, office, in the military, or anywhere else you can think of! Use any standard size art page.

TCM VEHICLE PAGES

Transportation is important in today's world. New futuristic and conventional innovations in travel are being introduced all the time! Create your own vehicles for TCM. Make them for any kind of travel, whether it's air, sea, land, or space!

TCM LOGO CONTEST

TCM is in search of new logo designs to be used on the covers of upcoming issues. Design your logo neatly in black ink on white paper. Your logo should include the letters "TCM" and the words "THE CARTOON MAGAZINE" below the letters. Draw the logo on a 3.5 x 2.5" horizontal sheet of paper. You may submit more than one logo at any one time. A complimentary copy of TCM which features your logo will be mailed to you when published.

MAKE YOUR OWN COMIC STRIP

If your talents lie in writing comicbook-type stories as well as drawing, create your own characters, scenes, and storylines for a one- or two-page comic strip. Each page should measure 5 x 4" vertical. If you would like to make a continuing story to be featured in multiple issues of TCM, please submit the entire set at one time (continuing stories should be limited to 5 parts).

TCM VIDEO GAME PAGE

Video games provide great entertainment for those who play them. Now you can design a new fictional video game! Your 5 x 4" design should resemble the back side of a video game cartridge box. Use plenty of art to complement the game description. Art is what TCM is all about! (Please do not use actual video game company names on your card).

STANDARD SUBMISSIONS

This category is for any types of cartoons & other creative works. Be sure that this and all art submitted is drawn in black ink on white paper (clear photocopies are okay). Paper should not exceed these sizes:

FULL PAGE: 5 1/2" vertical
HALF PAGE: 4 1/2" horizontal
QUARTER PAGE: 2 1/2" vertical

SUBMISSIONS TERMS

Submitting art and other creative works to The Cartoon Magazine grants TCM the right to have it featured in any TCM production. Send permission with art having copyright protection. Submit as many pieces and sizes as you'd like. All art is accepted, but not guaranteed to be published in The Cartoon Magazine.

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Please include a Self-Addressed, Stamped Envelope only if a personal response is requested.

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EVENTS

(From Page 88)

- Nov 18 TX, Waco.** Comics, Cards & Toys Convention, Sheraton, 801 S. Fourth St. at 1-35, 10am-5pm, T: 20, F: \$35, A: \$1. Apache Enterprises, Richard L. Saunders, PO Box 3012, Willis, TX 77378.
- Dec 2 TX, Midland.** Comic Book & Baseball Card Show, Holiday Inn Country Villa, 4300 Hwy. 80 West, 10am-4:30pm, T: 36, F: \$35, A: \$1. Rick Harris, PO Box 2335, Lubbock, TX 79408, PH: 806-795-2543.
- Dec 9 TX, Lubbock.** Comic Book & Baseball Card Show, Holiday Inn Civic Center, 8th & Ave. Q, 10am-4:30pm, T: 40, F: \$35, A: \$1. Rick Harris, PO Box 2335, Lubbock, TX 79408, PH: 806-795-2543.
- Dec 9 TX, Killeen.** Comics, Cards & Toys Convention, Hilton, 803 E. Central Expy., 10am-5pm, T: 25, F: \$35, A: \$1. Apache Enterprises, Richard L. Saunders, PO Box 3012, Willis, TX 77378.
- Dec 16 TX, Waco.** Comics, Cards & Toys Convention, Sheraton, 801 S. Fourth St. at 1-35, 10am-5pm, T: 20, F: \$35, A: \$1. Apache Enterprises, Richard L. Saunders, PO Box 3012, Willis, TX 77378.
- Jan 11-13 TX, Houston.** Southwest Collectors Show, George R. Brown Convention Center, 1001 Convention Center Blvd. (Exit off Hwy. 59), Fri. 3-9pm, Sat. 10am-7pm, Sun. 10am-6pm, T: 500, F: call for info, A: \$5 per day, weekend pass \$12. Tri-Star Sports Promotions, Eddie Suchart or Jeff Rosenberg, 5925 Kirby, Suite 218, Houston, TX 77005, PH: 713-522-9827.

UTAH

VERMONT

- Nov 4 VT, S. Burlington.** Comics City Con II,

- Ramada Inn, Williston Rd., 10am-5pm, T: 25, F: \$40, A: \$3. John R. Young, 6 North Winooski Ave., Burlington, VT 05401, PH: 802-865-3828.
- Nov 11 VT, Bennington.** MRC Comic Convention, Mt. Anthony Country Club, Bank St., 10am-5pm, T: 25-8ft, F: \$45, A: \$2. MRC Comics, RD #2, Box 150A, Averill Park, NY 12018, PH: 518-283-5306.

VIRGIN ISLANDS

VIRGINIA

- Oct 20 VA, Virginia Beach.** Comic Book, Baseball Card & Record Show, Pembroke Mall, Independence & Virginia Beach Blvd., 10am-9:30am, T: 8ft, F: \$60, A: free. Larry Webster, 4348 Holland Rd., Virginia Beach, VA 23452, PH: 804-486-5870.
- Oct 28 VA, McLean.** Greater Washington, DC Disneyana & Toy Show, Best Western Westpark Hotel, Rt. 7 W., (Exit 11, I-495) & Westpark Dr., Tyson's Corner Exit, T: 85, F: \$45, A: \$3.50. Mike Chambers, Annapolis Marketing, Inc., 6506 Pyle Rd., Bethesda, MD 20817, PH: 301-320-6974.
- Nov 3 VA, Rosslyn.** Serendipity Show, West Park Hotel, 1900 N. Fort Myer Dr., Arlington, 11am-4:30pm, T: 35, F: \$50, A: \$3. Bob Horn, 4 Oak Rd., Elkton, MD 21921, PH: 301-398-6685.
- Nov 17 VA, Arlington.** Jubilee Comic Book & Science Fiction Con., Howard Johnsons, 2650 Jefferson Davis Hwy., 10am-4pm, F: \$55, A: \$3. Jubilee Enterprises, 11910 Asbury Dr., Fort Washington, MD 20744, PH: 301-292-4587.
- Nov 18 VA, Richmond.** South Richmond Comic Collectors Thanksgiving Show, Belts Road Holiday Inn, At Exit 8 off of I-95, 9:30am-4pm, T: 35, F: \$40, A: \$1.50. South Richmond Comic Collectors, Donald Jones,

- 12070 Chestertown Rd., Chester, VA 23831, PH: 804-751-0468 or Guy, PH: 804-796-4903.
- Dec 9 VA, Arlington.** Jubilee Comic Book & Science Fiction Convention, Howard Johnsons, 2650 Jefferson Davis Hwy., 10am-4pm, F: \$50, Jubilee Enterprises, 11910 Asbury Dr., Fort Washington, MD 20744, PH: 301-292-4587.

- Dec 15 VA, Richmond.** Jubilee Comic Book & Science Fiction Convention, Holiday Inn, 6531 W. Broad St., 10am-4pm, F: \$50, A: \$3. Jubilee Enterprises, 11910 Asbury Dr., Fort Washington, MD 20744, PH: 301-292-4587.
- Dec 16 VA, Virginia Beach.** Jubilee Comic Book & Science Fiction Convention, Pavilion Convention Center, 1000 9th St., 10am-4pm, F: \$50, A: \$3. Jubilee Enterprises, 11910 Asbury Dr., Fort Washington, MD 20744, PH: 301-292-4587.

WASHINGTON

- Nov 4 WA, Tacoma.** Comic Connection #1 (Comic & Card Convention), 11am-4pm, O'Leary's Books, 3828 100th St., SW, Tacoma, WA

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WANTED: PHANTOM, Mandrake, Gunsmoke, Comics and B.L.B.s. Special needs: Mandrake 7-10; Gunsmoke 3-5; Phantom 64, 72; Harvey Hits 1, 6, 12, 15; Feature 20, 22. Contact: Richard Ackerman, 100-20 Donizetti Place, Bronx, NY 10475.

INCOME ENHANCEMENT! Sell or rent videos of your rare and priceless comics to regular customers and prospective buyers. Very affordable service; includes editing, effects, etc. Details and fantastic demonstration video \$20. A.V. Showcase, 6336 N. Oracle Rd. Suite 326, Dept. 195, Tucson, AZ 85704.

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VIDEO WANTED Twilight Zone, Night Gallery Sci Fi. Please only low prices. Bob Lupe, 1114 Glenwood Blvd., Schenectady, NY 12308.

MARVEL CARTOONS 60's Captain America, Thor, Hulk, Namor, Iron Man, 2 hours VHS \$25, S&H included, checks only. Frank Miceli, 381 Hartford Road, Salem, CT 06415.

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4130 DC, FOR SALE

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BATMAN #100 F/VF, very beautiful copy. Amazing Spiderman #122, #136, both NM. Flash annual #1 Vg. Strange Adventures #180, Vg 1st Animal Man. Call 201-866-1824. Ask for David.

4131 DC, WANTED

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TELEVIDEO XT computer with printer. Will trade for comics: Silver Age, DC, other 70's-80's. 304-465-0069. Randy Crawford, Box 255, Minden, WV 25879.

4141 DELL/GOLD KEY/WHITMAN WANTED

WANTED: "BARBIE and Ken" Comics, also any Barbie & related pre-1970, dolls, clothes, accessories, books, records, etc. Debora, P.O. Box 193, Shannock, RI 02875.

4160 EC, FOR SALE

MAD COLLECTIBLES FOR SALE/TRADE. Send LSASE for giant list. I also buy EC/MAD items. \$\$\$ Paid. MAD Mike, 32862 Springside Ln., Solon, OH 44139.

4171 FAWCETT, WANTED

CAPTAIN MARVEL items wanted: wants include power siren, overseas cap, headquarters letters, cape, magic lasso, billboard holder, statue, tie, felt hat (beanie), rocket raider compass ring, and Republic films (CM1, CM2) plus anything else I don't have. Send complete description, condition, and price to: Michael J. Gronsky, 9833 Meadowcroft Lane, Gaithersburg, MD 20879. Mine is a private collection, I am not a dealer.

4181 FOREIGN, WANTED

JAPANESE ANIME comics 5"x7" color. Galaxy, Express, Astroboy, Orguss, others. Eric Loesch, 405 N. Central Dr., Massapequa, NY 11758.

4201 HUMOR/FUNNY ANIMALS, WANTED

BULLWINKLE ROCKY wanted: games, ceramics, toys, anything related. 313-585-6074. Steve Makowski, 3132 Vinsetta, Royal Oak, MI 48073.

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4300 GOLDEN AGE, FOR SALE

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VG OR Better: Foxhole 3-5, Police Trap 5, Champ 18-23, In Love 2-5, Treasure 10, Green Hornet 7, Airboy V.4 #4, My Date 1 and 2, Target V.1 #10, Kid Colt 89 and Two Gun Kid 54-59. Contact Tom Morehouse, 14 Park Ave., Garfield, NJ 07026.

CAPTAIN AND THE KIDS 50TH ANN'Y ISSUE 1948. State condition and price. Fred Jurgens 804-272-1752. 2352 Penrose, Richmond, VA 23235.

SCRIBBLY COMICS wanted. Let me know what you've got for sale. Bruce Reynolds, 32 West Jackson St., Louis, MO 63119.

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WANTED: ALL in Color for a Dime, hardcover preferred, used Marvel Masterworks, please send lists, price wanted. Jerry Lindsay, P.O. Box 308, Altus, OK 73521.

PRINCE VALIANT, need #26 (Lithway's Law) and #27 (Eternal Quest). Send price and condition. T. Holekamp, 500 Keene, Columbia, MO 65201.

INTERESTED in low priced comics, pre-1980's, any condition, send list to: Joe Chlystun, Rt. 1, Box 61, Tomah, WI 54660.

JINGLE JANGLE wanted. Send nos., conds, and prices to: Henry Bishop, 2138 N. Hudson, Chicago, IL 60614.

WANTED: ANY comics dealing with Notre Dame football team. Lower grades O.K. Send pricelist: Blue Hill Road, Clifton, NJ 07013.

WANTED: NINJA High School issues, 9 through 12. Please send price and condition. Tony Poirier GVSU, 1 Campus Drive, Allendale, MI 49401.

MISCELLANEOUS

4400 ORIGINAL ART, FOR SALE

ANIMATION CELS AND DRAWINGS. Disney, Warner Bros., others. Free catalog. PH: 800-BUY-CELS, or 201-848-9567. The Cricket Gallery, 529 Covington Place, Wyckoff, NJ 07481. We buy also!

VINTAGE ANIMATION. Extensive illustrated catalog of Vintage Animation Art for discerning collectors is now available. Send \$2. Silver Stone Gallery, 2005 Palo Verde Ave., #205, Long Beach, CA 90815.

ANIMATION ART bought and sold. Free fully illustrated catalog available. The Animation Collection, 183 Ave. Rd., Toronto, Ontario M5R 2S2. 416-928-CELS.

ANIMATION AND Comic Art Auction: Chuck Jones: Daffy Duck drawing, Snow White original pencil model sheet (framed & matted), Mickey is Sixty, magazine with cel, Bugs Bunny 50th Comm. magazine with cel, Flash Gordon cel. Heavy Metal: Taarna full-figure drawing, Taarna cel. Scooby Doo full-figure cel. Festival of Animation cel of a businessman. All Dogs Go To Heaven-1 sheet, signed John Pomeroy. Empire Strikes Back-1 sheet, signed George Lucas.

1984 video poster, signed John Hurt. Batman still, signed Adam West. Joker still, signed Jack Nicholson. Movie magazine, signed David Lynch & Jack Nicholson. What's New Pussycat-paperback (Dell), signed Frazetta. Clive Barker 1st Edition signed books: Weave World, Damnation Game. Ray Bradbury: The Complete Poems, The Haunted Computer & the Android Pope - 1st edition books, signed.

FOR ADVERTISING RESULTS THAT AREN'T FUNNY, TRY CBG CLASSIFIED ADS!

Only 17¢ per word

TO ORDER YOUR AD:

1. From the list below, select the classification number in which you want your ad to appear. Put that number in the space in the upper left corner of the order form.
2. Using one word per line, write your ad EXACTLY as you want it to appear in COMICS BUYER'S GUIDE. If you are advertising in more than one classification, circle or box each new classification number.
3. Remember, your zip code is FREE.
4. Minimum order is \$4.25 per ad per issue.

CLASSIFICATIONS TO CHOOSE FROM

ANNOUNCEMENTS

4000 Announcements

PERSONALS

4005 Personals

COMICS

4100 Archie, For Sale
4101 Archie, Wanted
4110 Black & White, For Sale
4111 Black&White,Wanted
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4121 Classics Wanted
4130 DC, For Sale
4131 DC,Wanted
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4151 Disney Wanted
4160 EC, For Sale
4161 EC, Wanted
4170 Fawcett, For Sale
4171 Fawcett, Wanted
4180 Foreign, For Sale
4181 Foreign, Wanted

4190 Harvey, For Sale

4191 Harvey, Wanted

4200 Humor/Funny Animals, For Sale

4201 HumorFunnyAnimals, Wanted

4210 Marvel/Timely, For Sale

4211 Marvel/Timely,Wanted

4220 Science Fiction/Horror, For Sale

4221 Science Fiction/Horror, Wanted

4240 Underground, For Sale

4241 Underground, Wanted

4250 Independents, For Sale

4251 Independents, Wanted

4260 Westerns, For Sale

4261 Westerns, Wanted

4300 Golden Age, For Sale

4301 Golden Age, Wanted

4310 SilverAge, For Sale

4311 SilverAge,Wanted

4320 General Comics, For Sale

4321 General Comics, Wanted

MISCELLANEOUS

4400 Original Art, For Sale

4401 Original Art, Wanted

4410 Big Little Books, ForSale

4411 BigLittleBooks,Wanted

4420 Books—General, For Sale

4421 Books—General,Wanted

4430 Paperbacks, For Sale

4431 Paperbacks, Wanted

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4441 Pulp, Wanted

4450 Magazines, For Sale

4451 Magazines, Wanted

4452 Science Fiction, For Sale

4453 Science Fiction, Wanted

4600 Reprints, For Sale

4601 Reprints, Wanted

4610 Portfolios/Posters, For Sale

4611 Portfolios/Posters, Wanted

4650 Oldtime Radio, For Sale

4651 Oldtime Radio, Wanted

4660 Miscellaneous, For Sale

4661 Miscellaneous, Wanted

4700 Novelties, Toys, Games, For Sale

4701 Novelties, Toys, Games, Wanted

4800 Fanzines, For Sale

4801 Fanzines, Wanted

4900 Newspaper Strips, For Sale

4901 Newspaper Strips,Wanted

Credit card customers outside of Wisconsin can

**PLACE CLASSIFIED
WORD ADS
TOLL FREE**
by calling

1-800-942-0673

WISCONSIN RESIDENTS PLEASE CALL

1-715-445-2214

7:30 AM - 5:00 PM Weekdays CST

OR FAX YOUR AD COPY:

715/445-4087

**PAYMENT MUST BE INCLUDED WITH ALL
CLASSIFIED ADS**

PRINT ONE WORD PER SPACE

Classification # _____

17¢ per word, per issue

1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31	32	33	34	35
36	37	38	39	40	41	42

Please use an additional sheet of paper for larger ads.

FOR OUR RECORDS ONLY:

NAME _____
ADDRESS _____
CITY _____ STATE _____ ZIP _____
DAYTIME PHONE _____

**MAIL WITH PAYMENT TO: COMICS BUYER'S GUIDE,
Classified Ad Dept., 700 E. State St., Iola, WI 54990**

PAYMENT:

☐ MASTERCARD ☐ VISA ☐ MONEY ORDER

☐ CHECK

CREDIT CARD # _____

EXP. DATE _____

SIGNATURE _____

DATE _____

AD DEADLINES

**Ad deadlines
are every
Wednesday.**

Make sure your ad copy is in Iola, WI by noon on the deadline day. Your ad will be put in the next available issue unless otherwise specified.

FREQUENCY DISCOUNT CHART

Issues	Discount
1-2	No Discount
3-6	10%
7-9	15%
10-12	20%
13-26	25%
27-52	30%

PAYMENT WITH COPY ON ALL CLASSIFIED ADS!

Words _____ x Issues _____ = _____ Total Words

Total Words _____ x 17¢ = _____

Total Cost \$ _____

Less Frequency Discount

(see chart above)..... - _____

Amount
Enclosed\$ _____

AD INFORMATION



700 East State Street
Iola, Wisconsin 54990
(715) 445-2214
FAX #715 445-4087
TELEX #55-6461
(Krause Pub)

Advertising Deadlines

AD DEADLINE	NO. ISSUE	AD DEADLINE	NO. ISSUE
Wed. Oct. 24	887 Nov. 16	Wed. Nov. 14	890 Dec. 7
Wed. Oct. 31	888 Nov. 23	Wed. Nov. 21	891 Dec. 14
Wed. Nov. 7	889 Nov. 30	Wed. Nov. 28	892 Dec. 21

HOW TO ADVERTISE...

Decide what type of ad you need. CBG has several formats to choose from:

DISPLAY ADVERTISING:

These ads appear throughout COMICS BUYER'S GUIDE, and are available in the eight ad sizes listed below. Typesetting, photos, artwork, borders and logos are all included in the price of your display ad. Rates and sizes are as follows:

A.	B.	C.	D.
5 col. x 16" Full page	3 col. x 16"	5 col. x 8" 1/2 page	2 col. x 16"
E.	F.	G.	H.
3 col. x 8"	2 col. x 8"	3 col. x 3 1/2"	2 col. x 3 1/2"

(Price per consecutive issue)

AD SIZE	WIDTH & HEIGHT	1 ISSUE	6 ISSUES	13 ISSUES	26 ISSUES	52 ISSUES
A. 5 col. x 16"	9 1/16" x 16"	\$352.88	\$344.06	\$326.41	\$308.77	\$291.13
B. 3 col. x 16"	5 1/16" x 16"	240.41	234.40	222.38	210.36	198.34
C. 5 col. x 8"	9 1/16" x 8"	196.30	191.39	181.58	171.76	161.95
D. 2 col. x 16"	3 1/16" x 16"	172.03	167.73	159.13	150.53	141.92
E. 3 col. x 8"	5 1/16" x 8"	125.73	122.59	116.30	110.01	103.73
F. 2 col. x 8"	3 1/16" x 8"	84.92	82.80	78.55	74.31	70.06
G. 3 col. x 3 1/2"	5 1/16" x 3 1/2"	61.37	59.84	56.77	53.70	50.63
H. 2 col. x 3 1/2"	3 1/16" x 3 1/2"	46.32	45.16	42.84	40.53	38.21

COMICS TRADER:

This is an area reserved for the "little guy" who wants no-frills advertising with a price to match. \$26.00 buys one of the 12 equal spaces on a Comics Trader page. These spaces can be bought in any multiple of the \$26.00 unit. We'll reduce the ad and handle all the production - just design your ad on an 8 x 10" space and send it with payment. Remember to keep your design simple so your ad will be readable when reduced.

COLLECTOR'S SHOWCASE:

This cost-efficient format in COMIC BUYER'S GUIDE offers you typeset space at a discount. Collector's Showcase units are approximately business card size. You may buy as many units as you want for an ad at a cost of \$17.00 per box. All typesetting, photos, art, borders and logos are done by Krause Publications and are included in the price.

CLASSIFIED DISPLAY:

One column ads, 1-3 inches in length, must appear in the classified section. They may be placed under the various classified headings. This gives you the advantage of targeting the collectors you want to reach while standing out among the smaller word ads in classified. Rates and sizes are as follows:

AD SIZE	WIDTH & HEIGHT	1 ISSUE	6 ISSUES	13 ISSUES	26 ISSUES	52 ISSUES
A. 1 col. x 1"	1 1/16" x 1"	\$13.23	\$12.90	\$12.24	\$11.58	\$10.92
B. 1 col. x 2"	1 1/16" x 2"	18.74	18.27	17.34	16.40	15.47
C. 1 col. x 3"	1 1/16" x 3"	24.27	23.66	22.45	21.23	20.02

CLASSIFIED WORD ADS:

Our "Classifieds" are thriving and heavily read. Base rates are 17¢ per word with discounts for multiple issues. Please print and punctuate - we are not responsible for errors due to long-hand and illegible copy. For more information see the classified ad form in the classified section.

RETAILER DIRECTORY:

This is a comprehensive listing of comic shops in and around the U.S. \$2.50 a week leads buyers to your store by listing your name, address, phone number, and ten words of copy you choose. May be purchased in 26 or 52 week increments only. For more details see the Retailer Directory pages of this issue.

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MECHANICAL INFORMATION:

- * Printed roll-fed offset.
- * 85 or 100-line screen recommended.
- * Page size 9 13/16" x 16" (59 x 96 1/2 picas)
- * Five 1 13/16" (11 picas) columns per page with one pica gutter between.

COLOR:

- * One color and black \$125.00
- * Full color (4 color) 400.00 (plus color separation costs) if separations are not provided by advertiser
- * Based on availability.
- * Minimum size color ad 24 inches.

GENERAL INFORMATION

- PAYMENT:** Ads must be accompanied by payment. You may pay with a check, money order, or credit card.
- CREDIT CARDS:** We will accept the following credit cards: VISA, MasterCard, MasterCard II, Barclay Card, Access Card, Eurocard, Diamond Card, Union Card.
- DEADLINE:** For all advertising is noon each Wednesday, unless otherwise stated on deadline card.
- TERMS:** Cash with copy only. All advertisers must provide reference information for the confidential use of the publisher should questions arise.
- CONTRACT RATES** are available for 6, 13, 26, or 52 consecutive issues. Contract rates apply to fulfillment of contract terms. Cancellation of a contract by the advertiser allows the publisher to voice covered ads at the earned rate. This rate card is a part of the advertising contract.
- MINORS** are required to furnish a certificate of responsibility from their parent or guardian before their advertising can be accepted. Write for our convenient form.
- ERRORS:** Typewritten copy is recommended. The publisher is not responsible for errors resulting from longhand or illegible copy, or changes submitted by telephone. The publisher's liability for any error shall not exceed the cost of the space occupied by that error.
- LAYOUT** and design services are provided by Krause Publications for advertisers who do not submit camera-ready copy. Due to the creative and subjective nature of these services, credits will not be allowed for conceptual variations.
- GRADING:** Items offered in any ad must be properly described as to condition, conforming to the standards set forth in Overstreet's "The Comic Book Price Guide". Advertisers may also exercise the option of grading offerings by applying a unique personal system, providing the standards applied are detailed in the ad to avoid confusion.
- RETURN PRIVILEGE:** Except as otherwise specified in any ad, an advertiser must accept the return of any merchandise postmarked within five working days of its receipt by a customer.
- P.O. BOX ADS** are allowed, but permanent home address or place of business of the advertiser must be filed with the publisher before advertisements may be printed.
- SPECIAL PAGE POSITIONS** are available at a premium. Inquire for details.
- ADVERTISING AGENCIES:** There are no agency discounts.
- CAMERA READY** display ads qualify for a 15% discount. Copy must be ready for camera without additional paste-up or film work required. No charge for reductions, enlargements or mail response key change. Comics Trader, Collector's Showcase and classified word ads do not qualify for the camera ready discount.
- SPACE RESERVATIONS** available for camera ready ads only. Must be made prior to ad deadline. Reserved space must be paid for even if ad does not arrive on time.
- PRE-PRINTED INSERTS** are available in Comics Buyer's Guide. Inquire for additional information and technical specifications.
- CIRCULATION** is throughout the United States and Canada by subscription and single copy sales by agents in shops and other outlets.
- PROOF OF PUBLICATION:** Tear sheets of new display ads are mailed to those advertisers requesting this service. We regret we cannot provide this service to classified advertisers.
- NOTE:** All advertising orders are accepted subject to the terms and provisions of the current rate card. Krause Publications, Inc., reserves the right to decline advertising or suspend advertising privileges for such periods of time as in its discretion it sees fit, for any reason whatsoever, irrespective of the validity of the reasons for such declination or suspension. The forwarding of an order is construed as an acceptance of all rates and conditions under which advertising is at the time sold. The publisher will not be bound by any conditions, printed or otherwise, appearing on any order for advertising space, billing instructions or copy instructions, which conflict with its policies. Advertisers and advertising agencies assume liability for all content (including text representation and illustrations) of advertisements printed, and also assume responsibility for any claims arising therefrom made against the publishers. It is the advertiser's or agency's responsibility to obtain appropriate releases on any item or individual pictured in their advertising. All agreements are subject to strikes, accidents, fire, acts of God, or other contingencies beyond the publisher's control. The publisher reserves the right to edit any advertising copy to conform with its standard advertising policies, and to reject any ad which in its opinion is unethical or objectionable for any reason. This publication does not guarantee and disclaims all knowledge of the right of seller or buyer to contract.

SEND ADS AND PAYMENT TO:

COMICS BUYER'S GUIDE

Advertising

700 E. State St., Iola, WI 54990



BAGS Unlimited INC

7 Canal Street, Dept. C,
Rochester, New York 14608

WHEN COMPARING PRICES—REMEMBER—
OUR PRICES INCLUDE SHIPPING
EXCEPT WHERE NOTED.

STATES OF FLORIDA, LA, MO, MN, AND ALL STATES
WEST OF THE MISSISSIPPI ADD 10%.

48 HR SERVICE

ON ALL ORDERS PAID
BY MONEY ORDER OR
CHARGED TO MC/VISA

FOR 48 HR SERVICE
**ORDER
TOLL FREE**
1-800-767-BAGS



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SUPERMARKET SELECTION FOR THE BEST IN PROTECTION

HIGH CLARITY • POLY SLEEVES (Best Quality)

Our polybags, made of pure, virgin polyethylene, for a few pennies, will enhance the appearance of your collectibles while protecting them from water, dust, grime etc.

Regular Marvel Size 7-1/8 x 10-3/8

Fits 1982 - 1972 Comics	2 Mil	3 Mil
100	3.40	4.40
500	15.20	18.80
1000	22.40	26.50
5000	98.15	120.00

New Comic Size 6-7/8 x 10-3/8

Fits 1973 - Current Comics	2 Mil	3 Mil
100	3.40	4.80
500	15.20	18.70
1000	22.40	26.50
5000	98.15	119.25

Dell & Silver Age 7-1/2 x 10-3/8

Fits 1950 - 1962 Comics	2 Mil	3 Mil
100	3.70	4.80
500	15.60	19.30
1000	27.90	32.30
5000	125.10	148.95

Golden Age 7-7/8 x 10-3/8

Fits Pre 1950 Comics	2 Mil	3 Mil
100	4.00	5.00
500	15.75	19.10
1000	28.70	34.30

Magazine 8-5/8 x 11-1/8

	2 Mil	3 Mil
100	5.70	6.60
300	14.20	15.85
500	22.30	23.90
1000	34.50	39.35

Treasury Edition 10-3/8 x 14-1/4

	2 Mil	3 Mil
50	4.05	5.20
100	7.10	7.70
500	31.00	34.70
1000	49.45	64.20

Life Magazine - Lobby Card 11-1/4 x 14-1/4

	2 Mil	3 Mil
50	4.30	5.60
100	6.45	8.90
500	29.20	39.30
1000	53.95	70.00

Tabloid Size 12 x 19

No Flap	2 Mil	3 Mil
50	6.55	8.20
100	9.70	12.10
500	37.00	47.40

3 mil Large Tabloid add 10%

Paperback 2.5 Mil

Regular	Large	No Flap
100	4.10	4.20
500	14.85	15.20
1000	22.60	23.35
5000	98.15	120.00

Original Art - 3 Mil

Comic Pages	Large	No Flap
100	6.80	7.50
500	10.05	11.20
1000	38.90	43.20

Digest TV Guide 2.5 Mil

Regular (New)	Large (Old)
100	4.30
500	15.60
1000	23.50

One Sheet Poster 27-1/2 x 43

No flap	2 Mil
25	12.50
50	22.75
100	40.10

NOTE: ALL SLEEVES HAVE 1-3/4" FLAP UNLESS OTHERWISE SPECIFIED.

WHEN COMPARING PRICES—REMEMBER—OUR PRICES INCLUDE SHIPPING

Marvel Poster Bags

22-1/4 x 36 2 Mil
25
50
100

Marvel Poster Backing

22 x 34
25
50
100

Made of 200 lb. test corrugated white both sides

Comic Divider Cards

7-3/8 x 10-7/8
275 lb. test corrugated indexed, white one side
50
100
500
1000

67.50 + FRT

STORAGE AND DISPLAY BOXES

These boxes are strong enough to stand on. They are 275 lb. test corrugated and come with a white finish. The long comic boxes have four thicknesses of cardboard on the ends where the handle holes are for extra strong construction. Our boxes are easy to assemble—Need No Tape Or Glue. Bag's Unlimited boxes are the standard of the industry. DON'T SETTLE FOR SECOND BEST.

COMPACT COMIC BOX

7-3/4 x 11 x 15
with 3" Deep Cover
Holds about 200 Comics

With 3" Deep Cover	
Includes about 200 Comics	
5	17.90
10	27.80
25	57.40
50	75.00 + F
Perfect for home or o	

Perfect for home or office.

LONG COMIC BOOK BOX

7-3/4 x 11 x 26
with 3" Deep Cover
Holds about 300 Comics

with 3" Deep Cover	
Holds about 300 Comics	
5	21.70
25	90.55
50	120.40 + F
100	205.00 + F
Perfect for coventions and display.	

Perfect for conventions and display.

MAGAZINE BOX

9 x 11-1/2 x 15
with 3" Deep Cover
Holds about 150 Magazines

Holds about 150 Magazine	
5	20.10
25	73.50
50	132.60
100	195.00+ FRT

Can be used for lobby cards,
magazines, golden age comics
and folded one sheet posters.

Can be used for lobby cards, magazines, golden age comics and folded one sheet posters.

PAPERBACK BOX

7-3/4 x 4-3/4 x 15
with 3" Deep Cover
Holds up to 20
3-1/4" wide paperbacks

314" wide paperbacks				
5	17.60			
10	26.25			
25	53.55			
50	72.50 + Fmt			

COMIC MAILERS

7-1/2 x 19-1/2 x 1-1/4
Holds 12-14 Comics

10	6.70	Tape
25	12.95	ready
50	22.00	test
100	35.25	Design
250	72.50	shipp
500	120.00 + FRT	comi

Tape it shut, stamp it and it's ready to go. Made from 200 lb. test corrugated material. Designed to give maximum shipping protection to your comics.

POCKET PAGES

POLY VINYL
Top Loading

100	21.00
200	50.00
500	93.50
1000	175.00



50 Card Set Bags

RESEALABLE POLYPROPYLENE
3-3/8 x 4 2 Mil with flap

Packed 100 Per Pack

Packed 100 Per Pack	
100	3.00
500	12.00
1000	21.50
5000	86.00

NEW CARD SLEEVES 2-5/8 x 3-3/4

	Regular 2 Mil	Heavy Duty 4 Mil
100	2.75	3.00
500	8.25	11.10
1000	11.75	17.95
5000	53.55	77.10
10,000	101.75	146.80

Fits all current Topps Donruss and Fleer Regular size cards and stickers.

50's CARD SLEEVES 2-3/4 x 3-7/8

	Regular 2 Mil	Heavy Duty 4 Mil
100	2.95	3.20
500	9.15	11.75
1000	12.60	18.50
5000	58.00	78.20
10,000	110.50	148.95

Fits all '52 to '56 Topps and many 50's Non-Sports: Flags, 3-D Tarzan, Etc.

BAGS UNLIMITED PRESENTS... THE ORGANIZERS

BAGS UNLIMITED'S COMPLETE STORAGE SYSTEM FOR YOUR COLLECTIBLES IS THE MOST COMPREHENSIVE METHOD OF HOME OR OFFICE STORAGE AND DISPLAY. USE OUR PURE VIRGIN POLY BAGS OUR ACID FREE BACKINGS, OUR INDEXED DIVIDER CARDS AND OUR STURDY STORAGE BOXES TO KEEP YOUR COLLECTIONS THEIR MOST USEABLE AND VALUABLE.



OUR PRICES INCLUDE SHIPPING EXCEPT WHERE NOTED.

Money Orders and orders charged to MC/VISA get 48 HR SERVICE. All sizes in stock at all times. Because we are manufacturers we can make any size bag. If you need a size not listed, call or write for a price quote.

STATES OF FLORIDA, LA, MO, MN, AND ALL STATES
WEST OF THE MISSISSIPPI ADD 10%.

Please send street address, no box numbers. All prices subject to change without notice. All bags have 1-3/4" Flap unless otherwise noted. To place an order or for information call 1-800-767-BAGS Alaska, Hawaii, Canada & Foreign Call or Write for Price Quote.

PLEASE CHECK APPROPRIATE BOX:

- ☐ MONEY ORDER
☐ CHECK ENCLOSED
☐ CHARGE TO MY VISA/MC
☐ SEND C.O.D. ADD \$3.00

CREDIT CARD



(\$10.00 Minimum Charge Order)

Signature _____

Exp. Date _____

Day Phone _____

Account No. _____

QUANTITY	MIL	DESCRIPTION	PRICE
SUB TOTAL			
NAME			
ADDRESS			
NO POST OFFICE BOX NUMBERS			
Customer Code			
All Orders Under \$10.00 add \$1.00			
C.O.D. orders add \$3.00			
TOTAL			

BAGS UNLIMITED INC., 7 Canal St., Rochester, NY 14608 (716) 436-9006 Fax (716) 328-8526